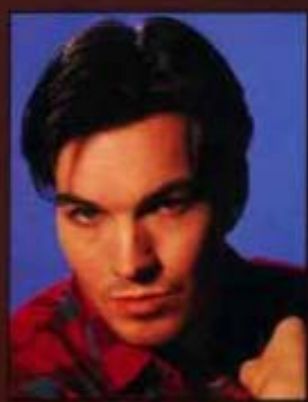


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THE LESBIAN AND GAY NEWS MAGAZINE NO. 49

OUTWEEK



LAST EXIT'S ZETTE

REEL TO REAL:
The NY Lesbian
and Gay Film
Festival

A TALK WITH
ALMODOVAR

INTO THE FRAY

New York's New Liaison
Marjorie Hill



NEWS • SEXUAL POLITICS • HEALTH • THE ARTS



Fotage: Holdorf
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SUNDAYS FOR GAY MEN AND LESBIANS

515 West Eighteenth Street, between Tenth and Eleventh Avenues.

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Getting Out. ACT UP members embrace after release from jail after the NIH action: p. 24. Photo: Ben Thornberry



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Photo: T.L. Litt

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OUTSPOKEN

Reporting Bias Crimes

When are news items about serious bias crimes not "fit to print"? Apparently, when the crimes are perpetrated against gays and lesbians. Or at least that seems to be the message conveyed by *The New York Times*, the *Daily News* and New York's other major news organizations.

Last week, the city's attention was riveted on trials stemming from the bias-related murder of Yusef Hawkins in Bensonhurst and tensions between Blacks and Koreans in Flatbush.

During this tense week, several incidents of antigay violence occurred. In one case, college boys yelling antigay epithets allegedly invaded a male bookstore in the East Village. Two days later, a gay man was badly injured when he was slashed by a gang of teenagers outside a popular gay bar on St. Marks Place. His assailants were reported to have screamed "fucking faggots" as they beat and slashed their victim, who required 43 stitches for a five-inch facial gash. And a few days later, a plate glass window was smashed at another popular gay bar, this time in the heart of the West Village.

In addition to their obvious antigay motivations, these crimes had something else in common. None of them were reported in the city's daily papers. Yet during the same time period, the subject of bias crimes against Blacks, Koreans and other groups dominated the front pages. It's unlikely that members of any other minority could be set upon and stabbed by people screaming ethnic slurs without such incidents becoming news events. Yet antigay incidents are often ignored and suppressed by New York's news establishment.

As ethnic tensions reached the boiling point last week, Mayor Dinkins delivered an eloquent speech urging tolerance and understanding. He included in his remarks, which were televised live on the major networks, several references to gays and lesbians. Yet in a further example of insensitivity, *The New York Times* omitted all mention of gays and lesbians in their article on the mayor's speech. And to add insult to serious injury, the *Times* printed what they called "the text of Mayor David N. Dinkins's address" the next day and omitted his references to lesbians and gays.

It seems clear that the journalistic powers in New York and elsewhere are content to ignore crimes against gays and lesbians as long as we allow them to. The valiant efforts of GLAAD to draw attention to homophobia in the press, and of the Anti-Violence Project to call attention to incidents of bias crime, need to be encouraged and supported. And if the mainstream press continues to belittle antigay crimes and render them invisible, we should consider upping the ante. ▼

OutWeek

EDITOR IN CHIEF
GABRIEL ROTELLO

NEWS EDITOR ANDREW MILLER
ARTS EDITOR SARAH PETTIT
FEATURES EDITOR MICHELANGELO SIGNORILE

CONTRIBUTING EDITORS
MUSIC VICTORIA STARR
LISTINGS RICK X

CONTRIBUTING REPORTERS

David Anger, Jaimie Astor, Victoria A. Brownworth, Sue Burke, Mark Chesnut, Masha Gessen, Jorjet Harper, Lazaro Hernandez, Kathy Hoke, Arthur S. Leonard, Rachel Lurie, Keith Miller, M.J. Murphy, Cliff O'Neill, Duncan Osborne, Nina Reyes, Doug Sadowick, Kimberly Smith, R. Sugden, John Voelcker, James Waller, Rex Wexler, John Zeh, Phil Zwicker

CONTRIBUTING WRITERS

Bradley Ball, Charles Barber, Alison Bechdel, Jacqui Bishop, Jay Blotcher, Greg Baysana, Peter Bowen, Jennifer Camper, Bill Coleman, Christopher Davis, Susie Day, Risa Denenberg, George DeStefano, John Donahue, Monica Dorenkamp, David Feinberg, Ann Gludick, Fetter, Ayofemi Folasan, Jim Fouratt, Noelle Hanrahan, Ernest Hardy, Mark Harrington, Joe E. Jeffreys, Kris Kovick, Larry Kramer, Bob Lederer, Gerard Mackey, Maria Maggenti, Jim Marks, Bluford Moor, Andrea Natale, Ray Navarro, Michael Peller, Rachel Pepper, Sydney Pokorny, John Preston, Catherine Saalfeld, Sarah Schulman, Rick Shur, Ira Silverberg, Charles Silverstein, Karl Sotomayor, Daniel Sotomayor, Bruce C. Steele, Liz Tracey, John Wasser, John Wing, Madam X, Eva Yaa Asantewaa, Zecca

CONTRIBUTING PHOTOGRAPHERS

Bill Bytsura, Erich Conrad, Darlene/Photographics, Marc Geller, Marilyn Humphries, Andrew Lichtenstein, T.L. Litt, Patsy Lynch, Jim Marks, Tom McKitterick, Myrna Morales, Scott Morgan, Ellen B. Neipris, Rink, Lee Snider/Photo Images, Ben Thornberry, Michael Wakefield, Gerri Wells

ART DEPARTMENT

ART DEPT. DIRECTOR MASHA GESSEN
PRODUCTION EDITOR JAMES CONRAD
GRAPHIC ARTISTS JEFF FENNELLY
PAUL LEONE
CAMERA TECHNICIAN RAUL VEGA

PUBLISHER KENDALL MORRISON

ASSOCIATE PUBLISHER GABRIEL ROTELLO
EXECUTIVE VICE PRESIDENT STEVEN POLAKOFF
V.P., SALES AND MARKETING GRANT LUKEBILL
ACCOUNT EXECUTIVES COLLEEN MANGAN
TROY MASTERS
PAMELA KALLIMANIS
CLASSIFIED SALES YVETTE ROBINSON
ADVERTISING COORDINATOR MATTHEW DAVIS
NATIONAL SALES 212-337-1218
SUBSCRIPTION MANAGER ERICH CONRAD
TREASURER LAWRENCE BASILE
COMPTROLLER VICTORIA STARR
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SYSTEMS MANAGER VONDORA CORZEN
PUBLISHER'S ASSISTANT JIM PROVENZANO
ADMINISTRATIVE ASSISTANT DARLA J. FJELD
OFFICE ASSISTANT DARREN SMITH

150 West 25th Street • 7th Floor
New York City, N.Y. 10001
Editorial/Advertising: 212-337-1200
FAX: 212-337-1220

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COVER DESIGN MARIA C. PEREZ

LETTERS

Been There

The one voice missing from your panel discussion on outing was from somebody that it has happened to. I'm not a public figure, I'm not a politician and I'm certainly no celebrity. I was yanked out of the closet by the Maryland State Police catching me at the wrong place at the wrong time and in the wrong position. The *Baltimore Sun* printed names, addresses, occupations and marital status of about a dozen men caught in the raid, myself included.

The immediate results were that I eventually lost my job, my already rocky marriage dissolved and there were several very long and tearful evenings with my parents.

Over the next year, I got into therapy, joined a coming-out group and began to piece my life back together. At the beginning it was very frightening, but in the process I found a strength I didn't know I had and old and new friends who really loved and supported me. It's now four years later, and I'm damn glad I'm out.

I now know that living a lie all those years cost me more than coming out ever could have. I also know that it would have been many, many more years before I could have found the courage to come out on my own. So I guess I owe that cop that arrested me a debt of gratitude for starting a process that I was too scared to initiate on my own.

Would I now support and participate in outing someone else? Well, I ran into my old boss, the one that fired me, at a gay disco. While I haven't brought him out, I did cold-cock the bastard right there on the dance floor.

Boy, did that feel good.

Jim Goecke
Baltimore, Md.

Against All Outs

I have been thinking over this whole arena of outing to see where I stand on all of this. I am out to family, friends and co-workers. My choice. It was great to see this topic covered by *OutWeek* with a good representation of all sides and opinions (no. 46, May 16). And opinion is a key word, I think, for that is all that the symbol of outing is. An opinion that some would like to see take place more often and hope it will benefit the community (there is no guarantee where it would lead), and then others that are of an opinion that it is harmful,

risky, infringes on rights, etc. No way do I feel that a stand ought to be made that decrees outing as the directive for the community. It is an opinion of those in a place of power (media, as one example), to pursue an agenda that seems to make sense. But at the cost of who and what? Where does one draw the line?

If a person in a political place of power says, "I really believe society and gays will be better served by a gathering of names of those that test HIV-positive and possibly isolate them," it is no different. It is an opinion that is put into action by someone in a place of influence or power. The community would be outraged and scream at the imposition of what is an oppressive measure carried out by someone

who believes in its benefit.

Naming names is naming names and serves no one but the person who enjoys the fantasy of mass control and feels others ought to embrace the same opinion.

This is not to say never. Those that live with the knowledge of their sexuality and fuck us over with their

THE L.G.B. AND GAY NEWS MAGAZINE NO. 46

OUTWEEK

SMASHING THE CLOSET

THE PROS AND CONS OF OUTING

ESSAYS BY:

Steve Beary Victoria Brownworth
Aydin Fuley Hunter Madison
Andrew Miller Sarah Pettit
Gabriel Rotello

NEWS • SEXUAL POLITICS • HEALTH • THE ARTS

STONEWALL RIOTS

BY ANDREA NATALIE



position—yes, they need to be slapped with the reality of their nature, since they are actively pursuing a parallel track of inner- and outer-hatred. But not for those who are simply unwilling or unready to live with the full reality of their sexual identity, whatever that means for them.

Evolution cannot be forced, or it becomes a contradiction. Blacks advanced because of those that believed in their history and value as a people both separate and part of all men (sic). They could not afford to waste time convincing the ones that opted for the white man's way to trying to fit in and forget their own struggle.

The movement to educate as a united group (i.e. ACT UP) does work to bring reality a little closer to those who know they live a lie. Who knows what life-lesson is due anyone? But no one needs to play God and teach someone their particular destiny. We have enough of the Helmses, O'Connors and Rooneys, who are using their asses as a mold for the

most desirable ass. Let's not mimic them but keep with the tradition of our personal history and break the molds that hover above our heads.

Joseph Caputo
Queens

In Between on Outing

I feel somewhat in-between about outing, this latest rage of ideal that OutWeek and Larry Gutenberg's group at WBAI are juggling. Of course I don't exactly find it ideal that gay and bisexual people should keep silent about their sexuality. But whenever someone like Bob Paris comes out on his own or is outed, consequences are likely. Paris, as an example, conceded his bodybuilding career was crippled, and it will take more than several thousand letters to make the people curb their biases against gays.

Outing ranges from harassment to gay-bashing to loss of a career. You'd even be making an adversary, a homophobe, out of that person, and I know you folks at OutWeek don't want any more than you can han-

dle. Put yourselves in the place of (someone) being dragged out of the closet. We still can't be casual in relating to a lover out in public (holding hands, kissing, etc.). You must understand that for all of us to be fully out, we have to look out for each other.

With regards to Kathryn Otter ("N.Y. Journal," no. 45, May 9), and I quote: "The notion of being treated as an object placed on this planet solely for their pleasure galls me to no end. I like women..." Nonetheless, it sounds more like a tone of rebellion verging on malephobia than a natural lesbianistic desire. Not since "Stonewall Riots" past jabbing at men, not to mention Maria Maggenti's "Secrets of a Lesbian's Love Life" (no. 8, Aug. 29, 1989), was there such contempt against guys. Needless to say, the "patriarchy" or society itself won't change for any of us, nor will guys act any differently toward you girls, no matter how much hit-and-run writing and bodily changes you go through.

Perhaps you'll think about what you've been writing, unless you still narrowly perceive all guys, straight or otherwise, as being tush-mongering monsters with testicles for brains. On respect, the Smiths put it best; you just haven't earned it yet, baby, baby.

Pierre Brown
Manhattan

1,500 Years and Counting

I wanted to respond to the essays on outing which appeared in your May 16 (no.46) issue.

It seems to me that on a fundamental level, the oppression of gay men and lesbians is based on an arbitrary moral assumption that they (we) should be ashamed of ourselves, ashamed for their (our) moral failings. Shame is a powerful emotion, an inescapably social emotion and an emotion exploited for social control.

People were taught shame for homosexual feelings and behavior over 1,500 years ago, when Christians were trying to displace the blame for the fall of the Roman Empire from themselves. The lesson has been rehearsed in every generation since and driven home by the most brutal acts of torture imaginable. (Remember Jacques DeMolay?) It has also been taught in more subtle ways, as in the habit of newspapers which use phrases like "avowed homosexual" because they fear a libel suit, should they choose to report someone's gayness without an ironclad self-admission.

Outing someone to "punish" them misses the point. We should be changing the culture so that everyone can be truthful about her/his/its sexuality. We should refuse to play any role in a public drama in which the lesson about (homo)sexuality is that it is shameful. And, please stop saying that outing

Blurt Out

MIRA, MIRA ON THE WALL...

April showers bring May flowers, and Kelly Klein certainly is in full bloom for the May edition of *Mirabella*. She looks so handsome in that red convertible and those loose-fitting suits she refers to as "comfortable, mannish." Come on, girls, Kelly's "a natural." Wouldn't ya' like to be a natural, too? The magazine shouldn't be hard to find on the newsstand. It bears the cover line, "What does Kelly Klein Really Wear?" And no, a beard is the wrong answer.

BEI MIR BIST DU SCHOEN...

Arnold Schwarzenegger, a regular renaissance man. Measured biceps, measured temper, measured intelligence. He has settled into the married life, sowed his seed, made his commitments. But, hey, he's not giving up the *wurzig* pleasures. Witness *Vanity Fair's* up-close and intimate affair with him this month. Before writer Lynn Hirschberg can raise her pen and set her ink, Arnold has run off to the boys' locker room at a Virginia high school. And the boys love him. Hirschberg reports: "He's...huge" says one admiring male fan in a Fairfax High letterman jacket. "What a bod!" But then we know what all of those Kennedy-clan football games were about and, my, didn't Rose love to look on.

—Sarah Pettit

or any truth-telling is going to ruin anyone's life. If the bigots go after some celebrity or some average Jane because the truth has been told, tell the truth about the bigotry. The gay community is not sacrificing anyone. If the breeders beat up on Richard Chamberlain, James Holobaugh or anyone else, let us be very clear about who is precipitating the violence. Let's fight back.

Bruce J. Weis
West Hollywood

Inning the Outer

Re: Michele DeRanleau's firing from the S.F. Sentinel ("Gay Paper Fires Editor for Outing," no. 48, May 30)—might I suggest that Chalker's attempt to label DeRanleau as "very straight" on account of her bisexuality constitutes an entirely new practice in opposition to outing, henceforth to be known as "inning?"

Kevin Colley
Brooklyn

A Horny Night in Georgia

I must complain! Your magazine made me horny. It also made me think. This is a frustrating state for me to be in. So is Georgia!

Jaz Dorsey
Atlanta

Not Quiet on the Western Front

What power in a title!

I was amazed that your journal chose to title a recent letter from me, urging non-violence during the upcoming Sixth International AIDS Conference, with the words "Stay Quiet, Don't Riot."

Perhaps I did not make myself clear.

There are many of us in San Francisco who are very much against violence but very much in favor of speaking out. In fact, we are organizing a major AIDS Unity March to be held on Saturday of that week (June 23) to show that groups as diverse as ACT UP/S.F., ACT UP/L.A., Project Inform, the San Fran-

cisco AIDS Foundation and the San Francisco Interreligious Coalition on AIDS (to mention just a few of the organizers) can take to the streets in a non-violent, but powerfully united,



Photo: Rink

manifestation of our concern about the way our government has handled this epidemic. We are expecting 50,000 people to join us. This is hardly keeping quiet!

Bob Nelson, Chair
SF Interreligious
Coalition on AIDS
San Francisco

Better Than Us

Admittedly, I am the jailer of two parakeets and am

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allergic to cats, but I am shocked that *OutWeek* carries advertisements for PETA, an organization openly dedicated to ending the use of animals in medical research. Animal rights activists have trashed AIDS research labs and attacked the NIH for doing too much, no less. Should *OutWeek* be paid to promote those who would have us die so that mice might live?

Your readers should wrestle with this. I say, "Better Cheetah, Spot or ??? than a friend of yours or mine."

Otherwise, please keep up the great work.

Brad Macdonald
Manhattan

Revson Revelation

First of all, congratulations on your almost one-year anniversary. The meeting of writers and other contributors on May 7, which drew more



than 50 people, is a proud testament to how far we've come since the days when the *Native* was the only (bad) game in town. Now, we're the good game, trying hard to be inclusive and comprehensive.

Also, congratulations are due to Michelangelo Signorile on being featured in *New York Magazine*. I also would do anything to see a video version of M.S. hitting that guy on the *Geraldo* show.

But there is something that bothers me.

Your outing or attempt thereof, of *Newsday* columnist James Revson ("Gossip Watch," no. 42, April 18) was disturbing. For the most part, I agree with your desire to expose the hypocrisy of the closet, especially when it perpetuates contempt against our community. The David Geffen "GMHC are assholes" line, among other sins he has committed either by omission or commission (allowing Guns 'n' Roses to exist) places him squarely in the role of self-hating hypocrite. The Malcolm Forbes article was also wonderful, and bringing the issue out into the public for debate can only help.

But with Revson, I felt that there was something else going on there. For the most part, I thought Jim Revson was fairly out in the first

place. If he should choose not to be out himself in his newspaper column, isn't that his choice as a writer? And not granting an interview about his being gay to the *Advocate*, that bastion of journalism, seems more prudent than anything else.

Why must you insist on "how" a person comes out, and what forum he/she does it in? Isn't there any room here for personal choice? Aren't there degrees of coming out? Isn't it a lifelong process? Does it have to fit so neatly into your definition?

Is Revson hiding from anyone? His family? Don't you think they know? Were you trying to imply that his family (The Revson estate) wouldn't disinherit him if they knew he was gay? It seems that since Revson has his own ideas about outing which he was obviously not afraid to print in his column,



IT'S NOT AN APHRODISIAC



Just when Nancy was feeling amorous, Carolyn got her first issue of OutWeek

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calling it "frightening and offensive," and that since you take offense at that, he becomes a target.

And why such a personal and vituperative tone? It seems like an attempt to vilify someone rather than clarify the issue of sexual orientation.

I'm angry too. Most of the time over-the-top, in fact, and I know how the closet is killing us. But is Jim Revson the necessary target for your anger?

You talk about the need to be honest and tell the truth. Isn't part of that story about Revson that he has helped raise hundreds of thousands of dollars to help organizations like the PWA Coalition and Body Positive? And this is not Pat Buckley. And even though I don't agree with Revson's attempt to defend the Buckley's, we could all disagree with a bit more civility. Also, what about the fact that Revson was virtually the first reporter to do in-depth stories about the experience of living with AIDS, not just dying from it. The truth about Jim Revson is somewhat larger than the picture you painted.

Also, I question why we do so little celebrating the people in our community who work the front lines of the AIDS crisis, in organizations like the PWA Coalition (of which I am the editor of the *Newsline*) or the Community Research Initiative or the PWA Health Group or the countless doctors, lawyers, social workers, case management and crisis-intervention workers who are proudly gay and lesbian. In these troubled times, why not more roundly celebrate those who contribute, rather than vilify those who you don't believe live up to an arbitrary standard. Your "dreamboat" column is a great start.

Phil Zwicker
Manhattan

Michelangelo Signorile responds: As always, Phil, you make some valid and impressive points. And I respect

your clarity of thought and depth of vision on these issues. However, I take exception to one point. It was important for me to discuss Revson's homosexuality so that readers would know that the nasty—and what I would even call personal—attack he originally made on me was coming from another gay man. No, he was not "fairly out in the first place." The average Newsday reader has never known Revson's sexual orientation. It needed to be pointed out that this man who used terms as reactionary as "witch hunt" and "McCarthyism" was clinging to the closet himself.

Fired Up Island

AIDS is caused by a virus known as Human Immunodeficiency Virus (HIV). This virus attacks all people—those who are gay, those who are straight, those whose skin is of a color, those whose (skin) is not. The virus attacks both adults and children. Church teachings do not provide protection from the virus.

Over 76,000 Americans have died from AIDS, according to the U.S. Centers for Disease Control. 76,000 people who had lives to live have died. They were all innocent victims of the virus, as the virus does not discriminate, and nobody deserves to die from a disease as terrible as HIV infection or AIDS.

On May 13, members of the Long Island AIDS Coalition to Unleash Power (ACT UP/LI.) visited the Our Saviour Lutheran Church in Centereach. We went to the church, as the leadership of this church wrote *Newsday* and claimed that religion will protect you from AIDS—which we know to be false. At the church we placed educational AIDS-prevention material (including condoms) on car windshields. Our purpose was to make a plea for compassion to those

people who have AIDS and to educate those people attending this church. Employees of the church promptly removed the material before the people attending services could see it.

My question is why? Is the church leadership afraid to tell the church membership the truth about HIV infection and AIDS?

Gary Konecky
ACT UP/LI.
West Hempstead, N.Y.

Ya' Could Be a Contender!

I am on the board of directors of GLAAD/L.A., responsible for monitoring the straight media, both print and electronic. A few meetings back, one of our working members brought a copy of *OutWeek* to quote an article on outing. We are planning a forum of lawyers and media professionals to discuss the subject at our next general meeting.

Since my specialty is straight media, my exposure to the gay press is limited to browsing the throwaways here in L.A., and the obligatory subscription to the *Advocate*. We monitor the *Advocate* carefully because they seem to think that they are a part of the mainstream straight press. We have not publicly criticized the *Advocate* because:

- 1) We feel that their practices are well-intentioned.
- 2) An underwritten policy of GLAAD is to unify, not fracture, the various gay groups, no matter how diverse.
- 3) We appreciate the vast majority of the *Advocate's* opinions.

I assumed, on seeing your periodical, that your focus was expressly outing, the politics and ramifications of such. That day I had only a brief time to glance through your magazine, so I was unable to glean the tone or tempo of your work. I did however jot down the

number and the next day phoned in my subscription. Many weeks later my first issue arrived.

I may be premature but I like what I see. And I like it very much. You have a hook on gay issues that I only wish the *Advocate* had. The *Advocate* is our preeminently accepted gay magazine *de facto*, but we need more than one point of view on all issues. You press out a fine, well-planned and professional journal of topical gay opinions.

A decade ago, when we were all satisfied with our slow, but up-and-coming, status as near-human, the *Advocate* served us well. One sensible and sanitized view gave us the desired "good gay or lesbian" persona. That was then, and this is now.

We need your expertise and we need *OutWeek* as a national mouth-piece, an *Advocate* rival, as it were. You have the potential, right now. I would like to see you go for it. Prepare a regional post-out. Put the sex ads into a tear-out. You have 95 percent of the glitz and glamour right now to be a contender, to become somebody!

Bob LaFont
Long Beach, Calif.

Down on Duckett

This letter is meant to confront Liz, Sydney, Rick X and other press whores, some not affiliated with *OutWeek* magazine, about your continuing ass-kiss of Chip Duckett, New York's wealthiest, sleaziest, most discriminatory, most grotesque, most exploitative and dangerous nightclub promoter.

Firstly, in issue no. 44 we are told that all "gay men and women are welcome" and that "others are admitted at the discretion of the doorman(s)." This is stated to apply to admission policies on both Thursdays at Quicks and Sundays at Mars. How do these doorman(s)

do these doorperson(s) determine a person's sexual orientation? I personally know too many gay people who have been turned away at both venues on their respective nights. Secondly, in the same column we are told about "hot, sweaty boys" at Quicki on Thursdays. Any steam room is hot and sweaty, and when the temperature is over 80 degrees on the dance floor, and you throw cigarette smoke into the picture, it's not only too hot and sweaty, but it's difficult to breathe—extremely unhealthy. Isn't this what some of you would consider retro? I thought politically progressive people were supposed to care about our health, especially ACT UPers, with whom I've demonstrated many times.

On Monday May 8, those of us who watched Rick X's CCTV show learned

a bit about how Chip Duckett buys the press and thereby comes to overshadow other "gay" nightclub promoters. In "Out on the Town with Liz and Sydney," (no. 44, May 2) there was a picture of a television set as representing the "best bet" for Wednesday or Monday nights. If we don't attend the ACT UP meeting, how come there was no mention of Marc Berkley's Kool Komrads at Private Eyes for Mondays or Rudolf's great parties at Quicki on Wednesdays? Did neither of these guys wine and dine you? It is an interesting business match, incidentally, Rudolf and Chip Duckett, because they seem to be quite opposites. Rudolf has accommodated benefits for our community in the clubs he has managed since long before Duckett was on the scene, without using his generosity as a mechanism

for press, power, manipulation or deceit, unlike Duckett. And to the best of our knowledge, Rudolf is not gay but one of our best friends! Also, in this same issue and column the names of great night-life promoters, such as David Leigh and Lee Chappell, Michael Allg, Scott Currie and others too numerous to mention get no mention. I guess they don't wine and dine you either! Good for them! Personally, I have no respect for the homophobe Geraldo Rivera, but he did a better job of exposing the best of New York nightlife on his show three weeks ago than did your own magazine.

Now that I've stated how Chip Duckett buys those who(m) he likes, I'd like to share with your readers my experience about how he blatantly discriminates and humiliates anyone he feels might represent the slightest

threat to his sole ownership of gay night-life on Thursdays, Fridays and Sundays of every week. Those of you who attend nightclubs regularly know that club invites are regularly circulated at Quicki for the Red Zone and vice versa, at Mars and at the Roxy for the other clubs, and so on for both "gay" and "mixed" nights. Generally, club managers seem not to object to this practice because it is a promotion for all the clubs, and the promoters are usually treated with respect and sometimes VIP treatment. Patrick Butts, who promotes "Wonderland," a fabulous mixed night featuring drag queens and various performers, offered to throw a "birthday bash" for me on the third floor of Mars on Thursday May 10. I was given hundreds of invites and encouraged by Patrick to promote my own birthday

Dykes to Watch Out For



May 19, I encountered no problems circulating throughout the club scene but in fact met lots of great people, who I hoped would show up for the party—until my last club of the weekend, Sunday night, May 6 at Mars. I happened to be hanging out on the third floor when my friend Rick X came up to get an invite, and Chip Duckett, in a rowdy and confrontational manner, said, "Peter, you either stop handing these invites out, or I will have to make you leave the club immediately." Meanwhile, I had already received invites at Mars that night for two other clubs and, by the way, numerous Chip Duckett invites were flamboyantly circulated that evening at the Roxy. My "birthday bash" on Thursday, May 10 would not have in any way conflicted with Chip Duckett's Thursday at Quick! In that Patrick's

"Wonderland" at Mars is a mixed and drag event, while Chip's is a seriously gay night with an emphasis on ACT UP politics, art and (the) homoerotic. I needed to promote at "Mars Needs Men" because I have friends who go there who needed invites. Most of Chip's Thursday crowd would not interest me nor I them, anyhow. Upon being confronted in such a manner by Chip, my response could only be that I would have to hand out the invites, so he should make me leave the club—which he did, pushing me down the stairways. I alerted all the security that I was thrown out of Mars, and they told me that I'm not worth anything to him. Draw your own conclusion.

Citrus Hills

Liz and Sydney respond: We are not press whores (as in "one seeking press"), we

write for it. It seems much more likely that you are looking for some fast ink. As for the TV best-bets: We spend our Monday nights writing our column or attending a meeting; we have heard that Kool Komrads is very fun and, when asked where to go Mondays, will tell men that. We were frequent visitors to Rudolf's Wednesday nights: We made a conscious decision to leave that out of the column simply because it is

overwhelmingly straight (all lesbian/gay people are welcome, they're just not there).

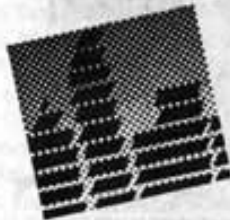
As for being wine and dined, you might be surprised to hear how much this column actually costs us to write.

P.S. You may want to ponder how cowardly (and patently ridiculous) it is to attack someone, using, for a pseudonym, a brand of orange juice, of all things.

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Here's how it works: Just fill out the entry form below and return to Heritage of Pride by June 1st. Winners will be selected in a random drawing to be held before the June 4th general membership meeting at the Lesbian and Gay Community Services Center.

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XEROXED

Song From The Heart

Mr. British Pop Star
Top Of The Charts
London, England

Dear Mr. British Pop Star,

You won't remember me, but several years ago we spent a few days and nights together, partying, shopping and playing hide the salami. I was selling my ass at the time; you were in town promoting an album that went nowhere. You were much sweeter than one might think and not half as vile as some say, even charming in some ways: singing to me in the shower; trying (but failing) to get it up after twelve hours of cocaine abuse; letting me braid the hairs on your back into little corn-rows. I was just a simple party boy at the time, but smart enough to know that this thing would never last. Sure enough, one day I called and was told by your manager that my services were no longer needed.

Several years later I was in the hospital with AIDS pneumonia when I happened to notice in the pages of a tabloid that you'd gone off and gotten married. I wondered if this woman was in your employ and how much she was hauling in. I also tried to guess at how long such an arrangement might last, given the difficulties involved in sustaining such a sham under the constant scrutiny of press and public.

As it turned out, even though your media marriage was quickly buried and forgotten, your alliance with Mr. David G. and his eponymous record company breathed a hearty second wind into the sails of your tepid career. Once again, your star burned at the top of the

charts; MTV magic managed to hide your age and girth; you traded in the silly hats and glasses of your yesteryears for a more "honest," Armani kind of attitude.

(The aforementioned David G. was, coincidentally, another buddy of mine. We'd known each other for years: He'd bought me a few cheap dinners, seduced me in his Fifth Avenue suite and his Hollywood mansion, introduced me to his fellow trolls. But that's another story.)

Now, years and thousands of AZT capsules, dozens of pentamidine inhalations and several hospitalizations later, I'm beginning to come to terms with the self-loathing that, as a youth, inspired me to seek validation from persons such as yourself, Mr. G., and the scores of miserable, misshapen daddies that I gave myself to when I was young, pretty and stupid. It appears that you may be going through your own crisis of self-evaluation, or at least your press agent would like us to think so. We've been told that you were even more devoted to hemophiliac (read:innocent) AIDS boy Ryan White than his good friends Donald Trump and Michael Jackson. We've been allowed, discreetly, to see your human side: the heartfelt emotions that ripped through your songs you performed in Ryan's honor during your worldwide SRO concert engagements.

It seems you have learned an important lesson from your colleague and former employer Mr. G. You are both men of great sensitivity and hidden wells of warmth and weakness. However, you are too famous to be forthright and too spineless to be straightforward. Because

you feel so vulnerable, so constantly threatened by failure, ridicule and exposure, you mask your true selves with elaborate poses and pretense. You attempt to compensate for this lie with acts of public bravado, such as your shameless (and obvious) display of canned emotions during the Ryan White media blitz, or Mr. G.'s attempt to buy back his soul by staging showy AIDS benefits or adding his name to prestigious committees.

These acts are contrived, selfish and stupid, giv-

ing the lie to any small seed of good intentions that may have inspired them. Where were you, Mr. British Pop Star, Mr. Hollywood Music Mogul, while your lovers were dying, your brothers beaten back by the armies of blindness. History will remember your lie, and men like me will live to tell this story of shame: That little men cowered in fear because they were afraid of the truth.

Sincerely,
David Burns
Manhattan

Dreamboat of the Week



What's right with this picture? (See page 18.)

Demonstrators Rain Fire and Brimstone on NIH Headquarters

Action Provokes More Than 80 Arrests

by Cliff O'Neill

BETHESDA, Md.—Over 1,000 angry AIDS activists from around the nation gathered here to lay siege to the campus of the National Institutes of Health for four hours on May 21, demanding research into new treatments for the disease and wider access to drug trials.

Eighty-two demonstrators were arrested for assorted acts of civil disobedience throughout the day. All but one, who was initially charged with resisting arrest, were charged with trespassing. All were released the same day.

Twenty-one of those arrested were taken into custody at the headquarters of the National Institutes for Allergies and Infectious Diseases (NIAID) several miles away, after they staged a sit-in at the office of Dan Hoth, the director of the AIDS Clinical Trials Group.

"Ten years. A billion dollars. One drug. Big deal," thundered the protesters, drumming home their recriminations of much of the federal AIDS-research effort with a steady pounding on hundreds of signs.

Holding aloft streaming, multicolored smoke bombs set atop long poles, the hoard of activists charged the main administrative building of the NIH, fanning their choking purple smoke with dozens of bright-red signs reading "We're fired up."

Shouting their indignant criticisms at the curious NIH employees inside the buildings, protesters faced off against three lines of U.S. Park Service officers who were dressed in riot gear, raincoats and sky-blue dishwashing gloves and massed behind two rows of makeshift



A MATTER OF GRAVE CONCERN
Grim reaper surveys the scene at the NIH

Photo: Scott Korn

wood-and-wire picket fences. Some demonstrators reported that the police used Mace against them, and others claimed that they had been struck by the police with nightsticks.

Yet another flank of similarly attired Park Service police on horseback served as the agency's front line of defense against the constantly moving demonstrators.

"A million dollars and only one drug," the protesters shouted. "AIDS is war."

Five times every hour, the roar of air horns marked the one American AIDS death that occurs every 12 minutes.

With a series of street-theater actions and "negotiated" civil disobedience, activists sought to draw attention to each of their protesters' many specific demands.

Those demands included calls for the NIH to focus their research on drugs other than AZT, to date the sole drug approved to treat HIV infection, and to expand drug trials to allow for increased participation by women, people of color, intravenous-drug users and children.

"The focus of the NIH has been on one drug, AZT," stated Keith Cylar, an ACT UP member. "Because of that, medications for the treatment of oppor-

tunistic infections are treatable and preventable, and there are things that we, as people, need," Cylar also argued that some NIH officials with ties to drug-manufacturing companies may have a conflict of interest preventing them from approving trials to investigate inexpensive drugs or therapies from companies competing with their own.

Several days before the demonstration, a coalition of 25 AIDS service organizations from around the nation issued a consensus statement supporting most of the ACT UP demands on AIDS research.

Staging a press conference after the



SMOKE SIGNALS

Photo: Ben Thornberry

demonstration, NIH officials, including Dr. Anthony Fauci, head of the National Institutes for Allergies and Infectious Diseases, disagreed with the demonstration's rationale.

"It was interesting theater," said Fauci. "But it was not helpful."

Before the demonstration, the NIH had issued a lengthy statement responding to the ACT UP charges, which the activists answered with an equally detailed counterresponse.

Many of the criticisms of the NIH research are focused on the AIDS Clinical Trials Group (ACTG)—the arm

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of NIAID that decides which federal AIDS-drug trials will be approved. Activists questioned ACTG's focus on testing AZT over other drugs and its ongoing resistance to AIDS activists' participation in the research approval process.

The action comes after a year in which federal health-officials have engaged in an unprecedented level of dialogue with AIDS activists, with Fauci himself engaging in regular discussions

with several ACT UP members.

Some of those activists, however, recently stated in public hearings that although they now have a "place at the table," their suggestions are still not being heeded and are even being blocked by what Cylar called the NIH's "old-boy network."

Asked whether the massive demonstration would threaten the newfound relationship with the NIH and Fauci, Cylar responded, "I think

Fauci understands, and at times appreciates, what we do.

"Fauci himself understands that he does not have the power himself to do what needs to be done. Fauci's support of parallel track was a clear indication of where his heart was at. But a lot of times, these are bureaucratic systems that don't necessarily respond to one person. That's why the system has to be opened up," Cylar said. ▼

Activists Take Over Drug Manufacturer's Office



CHAIN GANG
ACT UPers at Fujisawa offices

Photo: Patsy Lynch

BETHESDA, Md.—A group of seven AIDS activists was arrested here May 23 after commandeering the nearly empty American offices of a Japanese pharmaceutical company, demanding that the price of a widely used treatment for AIDS-related pneumonia be lowered by 50 percent.

The demonstrators, members of the New York City chapter of ACT UP, were ticketed with loitering citations outside the company's offices and released.

The protesters aimed their action at Fujisawa Pharmaceuticals, Inc., a Japanese company that recently purchased Lyphomed Pharmaceuticals, Inc., a Rosemont, Illinois-based drug firm.

AIDS activists have long been at odds with Lyphomed over the high price of aerosol pentamidine, a prophylactic for PCP pneumonia, which often strikes PWAs. Over the

past several months, AIDS activists, including members of ACT UP, have held several meetings with Lyphomed and Fujisawa officials on the price of the drug. The last such meeting occurred a month ago in New York City.

Although activists report that the company is willing to discuss the possibility of a price cut, the drug's price has not come down, despite the negotiations.

Peter Staley, an ACT UP member and a party to the mediation, said that AIDS activists decided to decline future meetings with Fujisawa until the drug's price is reduced by at least 50 percent.

Since August 1987 aerosol pentamidine has cost \$100 per vial. Activists have criticized the company for increasing the drug's price by 400 percent between 1983 and 1987.

Disguised in business attire, the seven protesters entered the Bethesda Metro Center Building, where the Fujisawa headquarters are located, at approximately 9:10 am.

Encountering no security personnel, they rode the elevator to the eighth floor. Entering the office, the activists quickly took out handcuffs and chains and locked themselves to the bolts in the office's door.

Chanting rounds of "Fujisawa you can't hide, we charge you with genocide," the activists held up a sign written in Japanese that, translated, read, "Fujisawa—AIDS profiteers."

"This is the second company so far that has attempted to reap inordinate profits from the lives of people with AIDS," said Staley. "We are putting Fujisawa on notice that this is only the first volley unless they lower the price of aerosol pentamidine by 50 percent."

After 10 minutes of sitting on the office floor manacled

See DRUG on page 95

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DAYS OF FUTURE PAST
The Center circa 1927 (Top)

Photo: Courtesy
LGCS

by John Voelcker

NEW YORK—The New York State Division of Parks, Recreation, and Preservation has awarded \$100,000 to the Lesbian and Gay Community Services Center to restore the facade of its main building. The money, in the form of a matching grant, was given under the Environmental Quality Bond Act of 1986, which permits grants only for buildings in historic districts. The Center, at 208 West 13th Street in Manhattan, is located within the Greenwich Village landmark district.

Under the terms of the matching grant, the Center must match each state dollar with \$1.25 in private

funding. The Rita and Stanley Kaplan Foundation has already committed
See CENTER on page 86

Empire State Building Announces Gay Pride Turn-On

by Gabriel Rotello

NEW YORK—In a major victory for the Gay and Lesbian Alliance Against Defamation, that organization and the owners of the Empire State Building announced that the majestic landmark skyscraper will be illuminated in lavender and white for Gay and Lesbian Pride weekend. This marks the first time that the building, which is frequently lit in special colors for holidays and citywide ethnic celebrations, will honor lesbians and gays.

The surprise announcement came as GLAAD was preparing a concerted drive to pressure the building's management to provide special lighting for the annual gay celebration. GLAAD officials had not expected their efforts to yield results until 1991 at the earliest.

But the building's owners abruptly and unexpectedly reversed their longterm refusal to acknowledge Gay Day. The building's PR firm said, in a prepared statement that the Empire State's owners were in "total agreement with the Mayor...and GLAAD who seek to

end...bigotry and discrimination" against gays and lesbians.

"We would hope our participation will help end the type of ignorance that breeds this mindless prejudice," the statement continued. It also stated that the owners and managers of the famous monument "will be sending a message of solidarity to all those afflicted with AIDS."

GLAAD leaders and gay and lesbian activists were ecstatic at the announcement. Craig Davidson, GLAAD's executive director, said, "There is possibly no more moving and powerful an image of how deeply the gay and lesbian community is woven into the fabric of New York than the upcoming illumination of the Empire State Building."

The move comes after many years of fruitless attempts by various gay and lesbian organizations to convince the building's owners to provide special illumination for Gay Pride weekend.

The Empire State Building is normally lit by white floodlights. The

addition of colored floodlights began in 1976, when the building was tinted red, white and blue during the Fourth of July Bicentennial weekend.

The illumination proved popular and was expanded to include other holidays. The structure is now routinely turned green on St. Patrick's Day, orange on Halloween, and various colors for other occasions. But for years the building's owners rejected requests for special illumination to honor Gay Day, stating that such illuminations were reserved for "national holidays, religious holidays and events of singular importance." In addition, one year the owners refused on the basis of expense, noting that it costs approximately \$10,000 to change the massive floodlights. When leaders of Heritage of Pride, which organizes the Pride Week activities, offered to raise money to pay the expenses, the owners still declined.

This year GLAAD took the lead, sending the building's general manager a letter pointing out other parades that draw far fewer participants than the Gay Pride march but that receive special illumination by the Empire State Building. The letter, from GLAAD's deputy director Karin Schwartz, contained a chart showing how the annual gay and lesbian parade was second in size only to St. Patrick's Day Parade.

"This chart clearly shows the bias of your illumination schedule," Schwartz wrote, "and that you do not think the gay and lesbian community is worthy of an illumination."

"GLAAD would like to remind you," she wrote, "that Gay and Lesbian Pride Day is of singular importance to the gay and lesbian community [and is] the second largest annual parade in New York City."

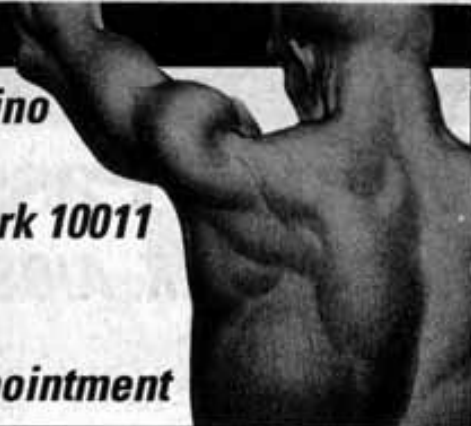
Illuminations of the Empire State Building, which can be seen for hundreds of square miles, have become a way of alerting residents of New York and New Jersey to special occasions. Observers expect widespread comment from both friends and foes of the lesbian and gay community when lavender flood lights rise above New York during Gay Pride weekend. While GLAAD requested the illumination only for Sunday, June 24th, the day of the march, the owners announced that the monument will remain lit the entire weekend.

The Empire State Building is owned by Harry and Leona Helmsley. ▼

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House Passes Disabilities Act But Reps O.K. AIDS-phobic Amendment

by Cliff O'Neill

WASHINGTON D.C.—The U.S. House of Representatives by an overwhelming 403-20 margin on May 22 passed a comprehensive civil rights bill extending federal antidiscrimination protections to all persons with disabilities—including AIDS and HIV-infection. Before final passage, however, the House also granted approval to a controversial amendment allowing businesses to move employees with AIDS away from food-handling jobs.

The measure, the Americans with Disabilities Act, is a broad piece of legislation which, for the first time, extends to all people with disabilities the protections of the Civil Rights Act of 1964 in the areas of employment, public accommodation, transportation and telecommunication systems.

A similar version of the bill was passed by the Senate in September. President Bush has strongly supported the measure and is expected to sign it shortly after Congress reconciles House and Senate versions of the bill.

"Today, each of us with our vote can make life better for millions of

our fellow Americans," stated Rep. Steny Hoyer (D-Md.), the bill's lead sponsor. "To the millions who have been literally locked out of the mainstream of society, we can open the door, clear the passageway and bring them in."

As the bill will require extensive architectural changes to theaters, restaurants and the like, the bill's employment sections will not go into effect until three years after the day it is signed into law. Businesses with under 25 employees will be given another two years to comply with the bill, and those with under 15 employees are permanently exempt.

The measure contains a federal ban on discrimination on the basis of AIDS or HIV-infection, which was backed by members of both parties as well as by the White House.

Throughout the House's deliberations, however, the bill's AIDS protections were repeatedly attacked by Rep. William Dannemeyer (R-Calif.), who on several occasions used those provisions to characterize the measure as a "homosexual bill of rights." In several House committees, the California Republican sought to have the

protections extracted from the bill and, barring that, attempted to have "homosexuals" specifically excluded from any protections for the disabled.

All his efforts were defeated by lopsided votes. Dannemeyer's attempt to have his AIDS amendments voted on by the full House was barred by the House Rules Committee.

The panel, which decided to approve only a handful of amendments for floor consideration, also rejected AIDS-related amendments from a number of other House conservatives.

They did, however, approve one controversial AIDS-related rider for floor debate, to the chagrin of bill supporters. The contested amendment, sponsored by Rep. Jim Chapman (D-Tx.), would allow employers to move employees with "an infectious or communicable disease of public health significance" in food-handling jobs to other positions receiving the same salary.

Chapman argued that, as there are cases of AIDS where the mode of HIV transmission is listed as "unknown," the rider was needed to protect restaurants from the loss of business resulting from customers fearing

AIDS Walk Nets Nearly \$4 Million

NEW YORK—The Gay Men's Health Crisis (GMHC) collected a record \$3.8 million from its annual walkathon held Sunday, May 20.

Geoffrey Knox, GMHC's director of communications, said 1,000 volunteers coordinated 25,000 walkers who had raised donations from 200,000 sponsors. There were 550 teams of walkers this year, up from 275 last year. The 1989 walkathon's 16,000 walkers garnered \$2.9 million for the AIDS service organization.

GMHC will use the money to continue its threefold mission in the fight against AIDS: providing direct services to people with AIDS, education on AIDS prevention and treatment, and advocacy for people with AIDS. GMHC has also earmarked \$500,000 to be distributed among other community-based organizations providing direct services to people with AIDS.

—Duncan Osborne



THIS LOOT IS MADE FOR WALKING
Walkathon crowd at opening ceremonies

Photo: Lee Snider

contracting AIDS from a restaurant employee with AIDS.

Most of those speaking on the House floor strongly opposed the amendment, pointing out that, under the bill, employees who pose a "direct threat" to the health and safety of others are not covered by the bill.

"This amendment is bad medicine, bad science, bad public policy," said Rep. Jim McDermott (D-Wash.), one of two physicians in Congress. "Send it back to the kitchen."

After much debate, some of it centering on repeated assurances from the Centers for Disease Control and the American Medical Association that AIDS cannot be spread through food, the amendment was approved on a narrow 199-187 margin; 46 members did not vote on the measure.

Although there were several notable party defections on both sides of the aisle, most Republican members supported the rider, with the majority of Democrats opposing it.

"Today the House voted for Afraids, not for AIDS," commented Greg King, communications director for the Human Rights Campaign Fund. "It looks like we could use \$100 million just to educate those 199 members of the House on how AIDS is, and is not, spread."

The amendment was strongly backed by both the restaurant and the small-business lobbies, which were largely credited with its victory.

Lobbyists working on the bill expect House and Senate conferees working to reconcile both versions of the bill to delete the controversial rider, given the closeness of the House vote and the lack of a similar rider in the Senate bill.

They also note, though, that should Chapman choose to make an issue of the rider, he could force another floor vote on the proposal when the bill comes back to the House for final approval.

During final debate on May 22, the House also turned back a handful of other amendments, one of which would have limited the financial penalties that could be brought against those violating the bill. ▼

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ACT UP, WOW Cafe Win Obie Grants



READ THEIR LIPS

WOW Cafe members react to Obie grant

Photot: Tom McGovern

NEW YORK—Two organizations with roots in the lesbian and gay community received awards last week for their achievements and contributions

to the city's theatrical community.

The *Village Voice* awarded ACT UP, the AIDS activist organization that has received national attention for the

performance-like quality of its demonstrations, with an Obie award and a \$1,000 grant for sustained achievement.

The Women's One World Theatre, known as the WOW Cafe, was awarded a theater grant of \$3,500.

The WOW Cafe grant was accepted by six of the collective's members—Betsy Crenshaw, Alice Forrester, Heidi Griffiths, Lynn Hayes, Claire Moed, and Susan Young. Another WOW Cafe member, Lisa Kron, who was also present at the ceremony, told *OutWeek* that "it was especially gratifying to be sitting there among the Living Theatre, Mabou Mines and so on, and to see them applaud for us."

The *Voice's* Obies are traditionally given to Off and Off-Off Broadway theaters to honor those who have made vital contributions to the success of the current season.

—Nina Reyes/James Waller

Health Group Offers Oral Alpha Interferon

by James Waller

NEW YORK—The Manhattan-based PWA Health Group made it known last week that it has begun helping its clients to obtain a form of oral alpha interferon similar to that used in a widely publicized study performed by researchers in Kenya.

The Kenyan study reportedly found that extremely small doses of a specific human alpha interferon, when administered orally and held under the tongue for a few

moments before swallowing, dramatically alleviated AIDS symptoms in 99 out of 101 people treated.

These results, which have been greeted with mixed hope and skepticism, are made even more astonishing by the claim that upwards of 40 patients in the study experienced sero-reversion, that is, became HIV-negative after receiving the therapy.

Kenyan researchers employed a form of interferon called Kemron,

which is manufactured by a Japanese pharmaceuticals company, Hayashibara, but which is not commercially available anywhere outside Japan. The low-dose interferon wafers being made available by the PWA Health Group contain Wellferon, which is manufactured by Wellcome PLC (the Burroughs-Wellcome parent firm) and is sold in England.

Even if the results of the Kenyan study are true, it remains

See ALPHA on page 84

Government Agency Says Bush Can Lift Travel Ban

by James Waller

WASHINGTON, D.C. — A legal opinion offered last week by the federal government's General Accounting Office (GAO) may clear the way for the Bush administration to lift regulations that since 1987 have severely restricted the freedom of HIV-infected foreign nationals to visit the United States. It remains doubtful, however, whether President George Bush or Health and Human Services Secretary Louis Sullivan will act on the GAO's finding.

In suggesting that the administration has the authority to change the Immigration and Naturalization Service (INS) regulations, the GAO was responding to a request for a review of the INS rules made by two congressional sponsors of a bill also designed to overturn the restrictions. Representatives Dr. Roy Rowland (D-Ga.) and Henry Waxman (D-Calif.) recently introduced legislation that would make the designation of any illness as a "dangerous contagious disease" warranting INS restrictions

the prerogative of the secretary of HHS, who is the nation's top-ranking public health official.

According to a press release issued by Congressman Waxman's office, the GAO finding obviates the necessity for such legislation. The current restrictions on travel by HIV-infected persons were written into law three years ago as an amendment, sponsored by conservative North Carolina Senator Jesse Helms, to an

See GAO on page 84

Unity Rally Speakers Condemn Gay-Bashing

NEW YORK—Lesbian activist Ginnie Apuzzo was among the many public figures who spoke at Mayor David Dinkins' "unity rally" held at the Cathedral of St. John the Divine on May 22.

Billed as the mayor's "first town meeting," the rally was organized shortly after the second verdict—acquitting Keith Mondello of the murder of Yusef Hawkins—had been delivered in the controversial Bensonhurst trial. The rally represented the mayor's second major public effort in recent weeks to calm the racial (and other) tensions that have lately riven the city.

Besides the Bensonhurst case, public attention has focused on increasing antagonism in the Flatbush section of Brooklyn between Korean grocers and a group of African-American boycotters who claim that a Haitian woman was beaten by one of the shop owners during a dispute last January.

Participants in the rally also



GINNY APUZZO AT THE RALLY PODIUM

addressed the increasing incidence of antigay violence in New York. The inclusiveness of the mayor's effort to combat violence and reduce tensions was evident in his welcoming remarks to the 5,000 people who assembled at the cathedral.

"Look around, this is a beautiful place," Dinkins said. "There is a feeling, a spirit and power that cannot be denied...We all came here tonight because we care—people of all races and religions, national origins and sexual orientations."

Echoing Dinkins' sentiments on

establishing unity, Apuzzo warned: "We cannot be silent or passive in the face of bigotry... It would cost us our lives."

Dinkins, in his impassioned address, called on his listeners to contact their state senators to demand passage of the bias-related violence bill.

"And remind them that those who killed James Zappalorti because he was gay are just as culpable and just as despicable as those who killed

Michael Griffith because he was an African-American," Dinkins said, referring to two victims of bias-related violence.

Coverage of the event in the straight media concentrated almost entirely on the interracial, interethnic aspects of the event. Of New York City dailies, only the *Daily News* mentioned the presence of lesbians and gays on the podium and in the audience, or the fact that lesbian- and gay-bashing was one of the concerns the rally was meant to address.

—Janis Astor/James Waller

Army Releases Cadet From ROTC Repayment

by Nina Reyes

ST. LOUIS, Mo.—The U.S. Army has decided not to seek repayment of an educational scholarship to an openly gay cadet, although an Army spokesman maintained that the decision was tailored to the individual case and does not represent a policy shift in the Army's treatment of cadets who are gay. The long-awaited decision, released on May 18, also stated that the cadet will not be commissioned into the Army.

"While I am pleased I will not have to repay the money, I am terribly disappointed that the Army has not seen fit to grant me a commission and to allow me to serve my country," the cadet, James Holobaugh, stated after receiving notice of his release.

The former Army Reserve Officers' Training Corps poster boy, who was disenrolled from ROTC and informed that he owed the Army \$25,000 for his ROTC scholarship after he came out to his superior officers, will continue to seek his commission, even though neither he nor his attorney has yet made a final decision on pursuing legal action against the Army's antigay policy. "This is not a law, so it doesn't have to change in the court system," Holobaugh pointed out. "Congress could change it, the president could change it, the courts could change it."

A spokesman for the Cadet Command, the Army branch that oversees the ROTC program, said that the decision not to seek repayment from Holobaugh was based solely on the individual merits and circumstances of the case and did not represent a broader shift in policy. The spokesman, Paul Kotakis, also denied that the decision, released May 18, reversed an earlier recommendation that Holobaugh be forced to repay his scholarship. "The first pronouncement

we have made was last week," he insisted. "It's the position of this headquarters that the case is now closed."

However, critics of the armed services' antigay policy have pointed out that the decision came on the heels of a letter from four organizations, which collectively represent almost all of the colleges and universities in the nation, that urged Department of Defense Secretary Dick Cheney to reconsider the discriminatory policy. The letter

expressed concern that as more and more colleges and universities adopt policies barring discrimination on the basis of sexual orientation, the presence of ROTC programs on campus will continue to pose dilemmas for students, faculty, staff and administrators who are unwilling to tolerate discrimination in any form.

The Army also received correspondence from U.S. Rep. Gerry Studds (D-Mass.), an openly gay representative, and 23 other members

See ROTC on page 86

Assembly Again Approves Bias Crimes Bill Senate Version Still Stalled

by Duncan Osborne

ALBANY—The New York State Assembly on May 21 overwhelmingly passed Governor Mario Cuomo's bias bill for a second time, but continuing opposition in the Republican-controlled Senate is stalling enactment of the bill.

According to Karen Polk, spokeswoman for Governor Mario Cuomo, the Assembly by a vote of 128-16 passed Cuomo's Bias-Related Violence & Intimidation Act. The same bill establishes a bias crime as a separate category of crime and makes it a criminal offense to threaten or commit violence against another person on the basis of that person's race, creed, color, national origin, sex,

disability, age or sexual orientation. The bill also makes it possible for a judge to impose sentences for bias crime that run consecutively with any other sentence.

The Senate's companion bill, S4600-A, has been stalled in the codes committee for over two years. Cuomo, Senate Minority Leader Manfred Ohrenstein and numerous gay and lesbian organizations have said the Republican opposition is due to the inclusion of sexual orientation in Cuomo's bill. Republicans deny this.

Victoria Vattimo, spokeswoman for Senator Serphin Maltese (R-Queens), who opposes S4600-A, stated: "Basically, the senator feels no group should be singled out. What we

need to do is enforce current law." Referring to a quote from Maltese that ran in the May 22 issue of the *New York Daily News* in which Maltese stated that "if bias is a piece of a crowd-crime bill that does not include gays, I'd consider it," Vattimo said only that the quote was taken out of context.

Robert Penna, spokesman for Senator Guy Velella (R-Bronx/Westchester), objected to the characterization of Velella as an opponent of S4600-A, saying Velella "had reservations."

"Under political pressures S4600-A would be used under circumstances in which it does not belong," Penna said.

During the week of May 14 Senator Roy Goodman (R-Manhattan) sponsored and introduced a piece of legislation, 8766, that is viewed by some Republican legislators as a compromise to S4600-A. According to Jeff Binder, press secretary for Goodman, 8766 is a comprehensive anti-crime measure that sets increased penalties for all assaults but does not create bias crime as a separate class of crime. It does require a judge to find if bias was involved in a crime and allows that judge to impose harsher penalties upon determining a crime was bias-related. Binder said that the immediate and strenuous objections to 8766 by the gay and lesbian community and other organizations, specifically the Anti-Defamation League of B'nai B'rith, caused Goodman to "star" 8766—the equivalent of putting the bill on hold.

The successful assembly vote and the activity surrounding 8766 have moved gay and lesbian organizations to redouble their efforts to enact S4600-A.

Marty Rouse, the liaison to the lesbian and gay community for Manhattan Borough President Ruth Messinger and a member of the Bias Bill Task Force, a coalition of roughly 75 organizations dedicated to seeing S4600-A enacted, commented: "What's it going to take? We need to raise holy hell."

Rouse indicated that task-force members had met for a strategy session on May 20, adding, "It looks like S4600-A is not going to get anywhere unless we put more pressure

on. It's just going to take masses of people in the streets."

The Gay Men's Health Crisis (GMHC) and the New York City Gay and Lesbian Anti-Violence Project (AVP) have hired Howard Katz, a member of the Human Rights Campaign Fund national board, specifically to organize the effort to pass S4600-A.

Katz dismissed 8766, saying: "Because of media pressure the Republicans had to look like they were doing something. If the bill does not created mandatory sentences for bias crime, it is unacceptable."

Katz said he had already met with other groups, including the Queer Nation, a lesbian and gay visibility group, and the New York State Lesbian and Gay Lobby. An immediate result of these meetings was a postcard-and letter-writing campaign targeting senatorial opponents of S4600-A Ralph Marino (R-Nassau), the Senate Majority Leader; Chris Mega (R-Brooklyn); John Marchi (R-Staten Island); Nicholas Spano (R-Westchester); Guy Velella (R-Bronx/Westchester); and Serphin Maltese (R-Queens) as well as Governor Mario Cuomo.

See BIAS on page 86

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Conservative Rabbis Affirm Lesbian and Gay Rights

by Arthur S. Leonard

LAKE KIAMESHA, N.Y.—The Rabbinical Assembly of America, Conservative Judaism's rabbinical professional association, voted at its annual convention here on May 15 to adopt a gay-rights resolution after the first public discussion ever held on gay and lesbian issues in this forum.

The resolution places the rabbis on record as supporting "full civil equality for gays and lesbians in our national life," deploring "the violence against gays and lesbians in our society," reiterating that "as are all Jews, gay men and lesbians are welcome as members in our congregations" and calling upon "our synagogues and the arms of our movement to increase our awareness, understanding and concern for our fellow Jews who are gay and lesbian."

A preamble to the resolution notes the history of discrimination and violence against gays, commenting that "the AIDS crisis has deeply exacerbated the anxiety and suffering of this community," and draws parallels with the discrimination suffered by Jews in the past.

The Conservative movement, with almost two million members, is "considered the largest movement in American Jewish religious life," according to Rabbi J.B. Sacks of Congregation B'nai Jacob, New Jersey, one of the cosponsors of the resolution. The other cosponsor was Rabbi Bradley Arsen of Temple Eilat in Mission Viejo, California.

The resolution was amended during floor debate to include an affirmation of "our traditions' prescription for heterosexuality." The inclusion of this amendment was deemed necessary to achieve a nearly unanimous vote for the resolution. Two proposed amendments "that would suggest that the Torah or Judaism condemned or proscribed either homosexuality or homosexual behavior were soundly and overwhelmingly

defeated", according to Sacks. Sacks also commented that the session was one of the most heavily attended he could recall,

with about 300 rabbis participating.

Sacks stated that he was one of only

See CONSERVATIVE on page 86

Boston Gay Bashing Also on the Rise

by R. Sugden

BOSTON—While leaving a fund-raising dance here, in the early morning hours of May 6, two groups of men were gay-bashed in separate incidents by the same gang of youths in what appears to be a revenge attack. Ten men were injured and two were hospitalized.

The attacks, which took place about 40 minutes apart, involved a group of nearly a dozen youths who called the men "faggots" and told them to leave the neighborhood. Detective Sgt. Brian Flynn of the Boston Police Community Disorders Unit, which investigates bias cases, told the *Boston Herald*, "There was obvious language—antigay language in the first assault and also the second incident."

Larry Basile, an organizer of the dance for the Grassroots Gay Rights Fund, told *OutWeek* that earlier in the day, three teenagers who were disrupting party preparations were asked to leave the rented hall of the cultural center in the Villa Victoria housing project. The youths left yelling antigay insults and making threats against the dance, Basile said.

The first incident took place at 2:20 am, when a group of young males started kicking and punching several men who had left the dance. Steve

Macuch, 39, was hospitalized with a broken jaw. The other victim, Doug Milinazzo, 31, suffered multiple lacerations to the face that were treated at a hospital.

Approximately 40 minutes later, the police said that what seemed to be the same group of young males surrounded a parked car as three people were getting inside. The attackers yelled, "Faggots get out of the car and fight us," as they broke the rear window with a rock and ripped off the car's antenna. No one was hurt in this incident.

On May 5th, two gay men were injured in an attack in the Feus, a popular Boston cruising-area for gay men. According to the Boston based *Gay Community News*, the incident brings to 11 the number of attacks on gay men in the area.

Robert Weinerman, victim advocate for The Victim Recovery Program of the Fenway Community Health Center, said that antigay attacks always rise in the spring and summer. His office receives several reports of antigay violence weekly. As of April 30, 1990, there have been 32 attacks reported to the Boston program. Weinerman told *OutWeek* that he expects attacks to reach an all-time high of 100 before the year is out.

—filed from New York

Out Takes

Another New Hire at Lambda

NEW YORK—On the heels of its announced plans to open a West Coast office, Lambda Legal Defense and Education Fund made public its hiring of Mariana Romo-Carmona to fill the newly created post of public-



MARIANA ROMO-CARMONA

PHOTO: T.L. LITT

education coordinator.

A Chilean lesbian writer and activist, Romo-Carmona has authored articles for such publications as *The New Our Bodies, Ourselves, Fight Back!*; *Feminist Resistance to Male Oppression*, *Gay Community News*; and *Womannews*. In the late '70s, she was producer and commentator of a bilingual lesbian and gay radio program which also dealt with issues pertinent to the Latin community in Willimantic, Connecticut. Additionally, Romo-Carmona served as community-education specialist in 1980 for the Massachusetts Coalition of Battered Women's Groups.

"I want to help expand Lambda's horizons to include the specific concerns of the lesbian and gay

people of color community in this country, as well as to become a greater part of the growing lesbian and gay international network," said Romo-Carmona. "For these reasons, I am thrilled to be in a position to make educational resources available about our legal and civil rights."

Romo-Carmona was a senior compliance specialist for the New York City Office of Labor Services before coming to Lambda.

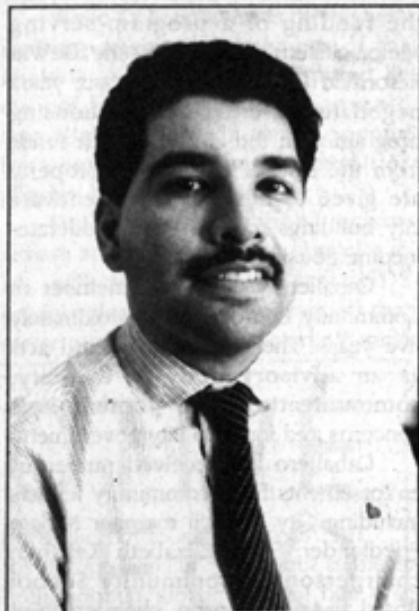
"We are extremely fortunate to have someone of Mariana's skills and talents join us on Lambda's staff," said Paula Ettelbrick, Lambda's legal director. "Her perspective as a Latina lesbian and a feminist are crucial to our goal of providing more information, through publications and educational conferences, to lesbians and gay men throughout the country."

The mother of a teenage son, Romo-Carmona is also eager to help Lambda educate the public on lesbian and gay families. "I have firsthand experience with the homophobic legal system. My son and I withstood a nine-year legal battle to maintain our rights to visitation. As a result, I welcome the opportunity to work with Lambda's legal staff to fight discrimination."

Romo-Carmona graduated from the University of Connecticut. She resides in Manhattan with her partner, June Chan. Salary for the position of public education coordinator was said to be in the low-thirties. —Janis Astor

Housing Activist Enters Assembly Race

NEW YORK—Roberto Caballero, an openly gay man and a longtime housing activist on Manhattan's East Side, will challenge 14-year incumbent



ROBERTO CABALLERO

Photo: T.L. Litt

Democrat, Sheldon Silver for his District 62 seat in the New York State Assembly.

Democrat Caballero, 31, is the third openly gay candidate to enter assembly races in New York City this year. The others, Deborah Glick and Robert Rygor, are competing for the District 61 (West Village) seat.

Caballero has been described by gay and lesbian community leaders as not only a housing activist, but someone who is very involved in the "nuts and bolts" organizing of the local community.

Caballero, born and raised in the 62nd District, holds the position of executive director of Pueblo Nuevo, a private, non-profit housing organization that operates 400 low- and moderate-income housing units. Pueblo Nuevo is the largest organization of its kind on the Lower East Side.

Caballero is also serving his second term as the chair of Area Policy Board 3. He was first elected to the board by the community at large in 1987 and unanimously voted in as chair by the board itself. The Area Policy Board is responsible for distributing \$750,000 in city funds to organizations that serve the local community.

Caballero has also presided over

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the funding of a program serving senior citizens operated by the DeWitt Reformed Church. He spent six years negotiating a cross-subsidy housing program with the city, in which funds from the sale of city-owned property are given to developers to renovate city buildings for low- and moderate-income housing.

Caballero has been a member of Community Board 3 for approximately five years. The community board acts as an advisory body to the city, communicating the community's concerns and input to city government.

Caballero has received numerous endorsements from community leaders including City Council member Miriam Friedlander; Sister Elizabeth Kelleher, chairperson of Community School Board 1; Anne Johnson, chairperson of Community Planning Board 1; and Lower East Side United Neighbors (formerly Lower East Siders for Dinkins). Caballero is also seeking an endorsement from the Gay and Lesbian Independent Democrats (GLID). Caballero will resign his position at Pueblo Nuevo on June 30 to campaign full time and, to date, has \$10,000 in his campaign war chest.

—Duncan Osborne

Gay Artist Sues Conservative PAC

NEW YORK—The gay artist whose essay for the Artists Space catalogue last fall sparked controversy surrounding the National Endowment for the Arts filed suit last week against a conservative political action organization for violating federal and state copyright laws. The artist, David Wojnarowicz, also claims in his suit that the unauthorized publication of portions of his work, as well as printed criticism of the content of his work, has served to defame his character and potentially limit the value of his art.

"I was outraged," Wojnarowicz commented, pointing out that since the NEA controversy began last fall, he has been subjected to numerous printed attacks. This latest assault, however, he said, goes beyond libel to threaten his livelihood by taking portions of his work out of context, "[stripping] it of all political content and all artistic content."

Wojnarowicz first became aware that his work had been pirated when he received a call from Illinois which alerted him to the use of his work in a pamphlet calling for an end to NEA funding of artists like himself. His suit charges that a pamphlet put out by the defendant distorts and mutilates his work in violation of federal and state copyright laws.

The pamphlet was put out by a group called the American Family Association (AFA), which urges "decent, moral taxpayers" to write to Congress to "either clean up the NEA or abolish the agency altogether." The executive director of AFA, the Reverend Donald E. Wildmon, refused to comment on the case, and Peggy Coleman, a spokeswoman for the group, did not return repeated phone calls.

The suit, comprising five separate claims, seeks an injunction against further distribution of the pamphlet that includes derivatives of the artist's work, publication of a corrective letter that would be mailed to all recipients of the original pamphlet, and \$1 million in damages. The preliminary hearing is scheduled for June 8, and Wojnarowicz's lawyer stated that because Wojnarowicz has AIDS, she will seek a speedy resolution of the entire case.

Wojnarowicz pointed out that a primary motivation for his decision to file suit was that he relies on income from sales of his work to pay for his health care, and the AFA's national campaign has made galleries leery of him. "This action by Wildmon can and will severely damage my reputation and will make people nervous about handling my work," he explained.

—Nina Reyes

Body Positive Awards Presented

NEW YORK—The second annual Michael Hirsch Awards were presented on May 17 by Body Positive. The awards, named to honor the late founder of the organization (who also was a founder of the PWA Coalition and ACT UP), are given in recognition of positive work done in behalf of the AIDS and HIV community.

The recipients included Larry Kramer, noted author, activist and one of the founders of GMHC and ACT UP; Rodger Pettyjohn, political activist and nurse at the Community Health Project; Marie St. Cyr, for her work as executive director of Women and AIDS Resource Network; Joseph Papp, for his continued support of theater about the AIDS and HIV community; Paul Kawata, for his work as founding director of the National AIDS Network and as executive director of the national Minority AIDS Council; and the late Keith Haring, for his artistic contributions towards education and enlightenment. Artist Kenny Scharf accepted Haring's award.

Colleen Dewhurst, Rona Affoumado and Judith Peabody were among the award presenters, as was Miss Yvonne from Pee Wee's Playhouse, who brought the right mix of respect and outrageousness to the evening. Bobby Short and Barbara Cook provided top-notch entertainment for the event, held at the Limelight disco.

Larry Kramer, the first honoree, accepted his award with what seemed a note of bitterness and defeat, saying "the AIDS activist's battle has been lost." But this theme was countered by the other honorees, who reaffirmed their commitment and dedication to a battle just begun.

—Marc Reiss

Tenant protections Go into Effect

NEW YORK—The New York State Appeals Court, First Department, has ruled that regulations issued by the New York State Division of Housing and Community Renewal protecting "non-traditional" family members (including lesbian and gay domestic partners) from evictions in rent-controlled and rent-stabilized apartments can go into effect—pending a hearing next fall on their validity.

An emergency version of the regulations was published last fall but was immediately suspended by a judge at the request of landlord groups until a determination of their validity could be made. In March the Appellate Division, ruling in a case involving gay life partners in a rent-stabilized apartment, extended last summer's *Braschi* decision to cover this situation, and on April 4 the State Division issued final regulations extending protection. In its most recent ruling announced on May 17, the Appellate Division said that the regulations should go into effect now and that it will hear arguments about the regulations' validity during its October 1990 term.

The regulations provide that family members, broadly defined to include domestic partners, may not be evicted from rent-controlled or rent-stabilized apartments when the tenant of record dies or leaves. To be protected, domestic partners must have resided in the apartment for at least two years and meet various qualifications concerning evidence of their relationship. Family members who are disabled (including persons with AIDS) have less demanding qualifications to be protected from eviction.

—Arthur S. Leonard

DeLeon Pledges to Heal Rifts

NEW YORK—Human Rights Commissioner Dennis DeLeon was the speaker at a forum called "Healing Divisions in the AIDS Community" sponsored by the Coalition for Lesbian and Gay Rights (CLGR) on May 15.

The meeting, which took place in the Community Center, sought to address the issues that have formed

divisions between AIDS-related organizations that are viewed as predominantly gay white male and organizations serving other groups.

While DeLeon, who is the highest-ranking openly gay member of the Dinkins administration, admitted he did not have the answers, he stressed that dialogue needs to be opened between the various communities affected by the HIV epidemic.

DeLeon outlined how racism, sexism and resentment are obstacles to an effective coalition of AIDS organizations and acknowledged that many people of color, including some

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members of his own staff, perceive organizations such as GMHC and ACT UP as racist. And, in turn, he said some gay white men feel that the mainstream communities of color ignored the AIDS crisis until it began affecting them.

According to deLeon, hostilities came to a head when Mayor David Dinkins announced in January that he was appointing Dr. Woodrow Myers as New York City's health commissioner. "I really view the Myers incident as bringing to the surface an issue that's been there and is there," he said.

DeLeon did not, however, say what he anticipates from Myers. When asked about potentially deeper divisions among the AIDS communities if Myers does not "work out," DeLeon responded, "If Dr. Myers doesn't work, Dr. Myers doesn't work. He's an individual, and I don't see any more than that in him."

Speaking of how racism and homophobia impinge on the broad mission of the HRC to ensure non-discrimination for communities affected by AIDS, DeLeon said, "To do that, we have had in the commission to confront some of our own internal problems with racism and sexism. And we're doing that right now. We're going to clean up our own house first, and then we intend to try and move out more broadly into the AIDS community and bring groups together."

Franklin Furnace Under Fire

Franklin Furnace, a downtown gallery and performance space, was forced to close its basement theater last weekend after an anonymous call was made to the fire department. The space was closed for alleged fire-code violations, but Franklin Furnace staff members had reason to believe that the closing was related more to the content of its current exhibits than to actual code violations.

Barbara Pollock, publicist for Franklin Furnace, said that during a performance of Diane Torr's *Crossing Over the River Styx* (a work about how the artistic community is dealing with AIDS), an audience member made loud complaints about the content of the work. Staff members were unable to name the person.

Fire department officials stated that later that night they received a call from someone claiming that the space was an illegal social club. Ms. Pollock stated that she did not know whether the complaint was related to Diane Torr's performance or the first-floor exhibit based on the work of controversial performance artist Karen Finley: "We're all working in this atmosphere where, if people don't like something, they feel like they have to call some authority."

Finley's exhibit runs through June 30. Franklin Furnace's performance schedule concludes at the end of May, but the gallery will remain open. "Over the summer we're hoping to clear up the violations," said Pollock.

Pollock stressed that although the fire department was very cooperative, the space has existed for 15 years without such an incident. "We were warned by groups like People for the American Way that this was the kind of thing that would happen." The complaint follows what Pollock termed an "incredibly sexist" article in the *New York Post* about Karen Finley, in which the artist was criticized for being worthy of federal funding. "Women dealing with sexual issues really drive them crazy," Pollock said. "That article came out the day before the National Advisory Council to the NEA met in Winston-Salem [North Carolina]. This year, in response to the advance notice of this column, they pulled 18 performance artist grants, including Karen Finley's. They said, 'Even though they went through the panel process, we're going to keep them for further review.'"

These policy shifts follow in the wake of the Helms Amendment, which bans federal funding of works considered to be "obscene" or

"homoerotic."

Hundreds of illegal bars and clubs have been closed in a citywide sweep, following the fire at the Happy Land social club in the Bronx, which killed 87 people. Among the establishments closed were several after-hours gay clubs.

"It might have been an anonymous tip from a patron. That's all we need," said Captain Sapienza of Engine 7 Fire House in downtown Manhattan. Even if the call is solely aimed to harass a space, "we have to follow through and investigate."

Franklin Furnace, originally the home of Director Martha Wilson, has a small basement performance space and first-floor gallery. The space also houses the largest archive of book art, with over 13,000 performance materials and works on paper. Notable artists to receive their first shows at Franklin Furnace include Eric Bogosian, Laurie Anderson and Vito Acconci.

Plans are underway for a benefit to pay for the improvements to the Furnace space. Joseph Papp has offered use of the Public Theater, July 11 at 8 pm, with Eric Bogosian, Laurie Anderson, Karen Finley, Reno, David Cale and other artists scheduled to perform.

—Jim Provenzano

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GAY BROADCASTING SYSTEM

Buffalo Girls, Won't You Come Out Tonight...

by Raphael Simon

The Los Angeles Equestrian Center is an expansive place in Burbank, just minutes east of Disney Studios, and north of the new Gene Autry Museum. Empty except for the stray horseback-riding lesson, the Equestrian Center looked like the abandoned set of a prime-time soap when my friend Melissa and I arrived a few Fridays ago—a full day too early, as it turned out, for the Golden State Gay Rodeo Association (GSGRA) "Ready to Ride" Rodeo 1990.

In contrast to the Equestrian Center, the tents and booths in back looked smaller-than-life, like the efforts of an elementary-school fair. The men pitching the tents refused to tell us anything about the Gay Rodeo. Suspicious glances became angry glares when I tried my best "I'm not cruising, but yes, I'm gay" smile. (Melissa later explained that my Pee-wee Herman demeanor, and *not* the possibility that we were a heterosexual couple, had riled the rodeo people; I choose to think they suspected us of being animal-rights activists.)

Even the man who introduced himself as the rodeo publicist would not tell us very much. A painfully shy, sandy-haired Los Angeleno who, like almost all the rodeo men, sported a mustache as well as a cowboy hat, Gordon clearly preferred his other role as a rodeo contestant to the role of a public-relations official. He let us

Raphael Simon lives in L.A. and New York. He is at work on a screenplay and expects to begin pursuing a master's degree in the fall.



Photo: Melissa Casey

NUMBER ONE WITH ME

Fashionable cowboys in an array of polka dots and stripes

know, however, that the next day's events would be the sixth annual Gay Rodeo in Los Angeles, that he had attended the Gay Rodeo for three years running and that this was the first year he was to act as publicist. He rewarded our early arrival with comp tickets, and offered that he always had a good time at the rodeo and hoped we would too.

Gordon was saved from my interlocutory grip when the president of the Greater Los Angeles Chapter of GSGRA arrived in a golf cart, waving his hat. Round, red-faced and wholly pleasant, Del proved that rare exception among gay cowboys: a man who likes to chat. Grinning mischievously, he turned and pointed in the direction he had just come from.

"See that man over there. He's a Marlboro Man."

"You mean he's actually a *model* for Marlboro?"

Del nodded, enjoying my reaction. I studied the man who stood a short but seemingly unbreachable distance away. He was in conversation with someone else now, his beautiful jaw barely moving.

"Gosh, so you think I could speak to him?...Or is that not a good idea? I mean, is he closeted?"

Del shrugged, as if to say, "Better not."

"Rodeo as a competitive sport evolved from the hard-working lifestyle of the American cowhand," explained the brochure in the rodeo press kit. "The hard life in the Old West produced a character and an attitude that remain a living legend: the American cowboy and cowgirl,

emblems of the free spirit."

Over the course of years, practical tasks became rodeo events. Calf roping, for example, "arose from the necessity of the cowhand to be able to do 'doctoring' on the range and to handle roping duties at branding." But, the brochure confessed, several of the rodeo events could not boast such long, hard histories. Unique to the Gay Rodeo, Wild Drag Racing (in which cowboys and cowgirls work together to thrust drag queens on top of resistant bulls) and Goat Dressing (in which cowboys compete to see who can dress a goat in a pair of men's briefs the fastest) emerged as imaginative afterthoughts to an already grand tradition.

Looking up from the brochure as I entered the Equestrian Center a second time, I rubbed my eyes and stared. So many men—almost all of the kind described, inadequately, as "real"—had turned up for the rodeo's official first day that, at first, I could not focus on a single one.

I wondered if the crowd might divide in a way similar to the rodeo events, some of the men descending from long lines of rodeo riders, others just coming to the rodeo for a campy afternoon. The two men in front of me, I felt sure, grew up in the very bosom of the rodeo community. The newness of their jeans and the synthetic fabric in their Western shirts betrayed them as members of the old, authentic rodeo set. But the bun-hugging leather and nipple-piercing brass that brushed past me on my left offered a whiff less of the family farm than of the local leather bar. Aside from an assortment of multi-colored crystals—actually New Age bolo ties—and the predictably generous selection of belt buckles, none of the Western paraphernalia sold at the rodeo struck me as especially gay. The whole rodeo appeared to keep a safe distance from the piles of issue-oriented, mostly AIDS-related literature that covered a row of tables deeper into the Equestrian Center. When an alarmingly tall cowboy, who, I felt certain, was the real thing, ambled toward me only to deliver a flyer advertising the Human Rights Action League, I was confused, but also chastened.

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The day before, Del had explained that the larger of the tents were to house the dancing that would last the entire weekend. "As you know," he said, "in the gay community you have your rodeo people and your dancers." I remained in the dark about this mysterious division of forces until I interviewed a T-shirt vendor, "Steve," as his belt buckle read, voluntarily described himself as a "good dancer," prompting me to question him about the sociology of the rodeo.

He informed me that "there's an entire group that stays on the dance floor and a group that stays in the ring. And never do they meet... although they may be perfect for each other." The dancers are, in turn, divided between "squares" (square dancers) and "cloggers" (clog dancers). Clog dancing, which looks a lot like the Hustle but has its roots in Holland, consists of a group of uniformed dancers kicking and stomping as they grin manically. The clogging groups at the rodeo acted as teams, many of them sponsored by gay bars, and all bearing names like "The Longhorns" and "The Country Knight Cloggers." Competitive clogging drew the rodeo's largest crowds.

I arrived at the arena events—the rodeo part of the rodeo—in time to catch Gordon chatting with a friend. Exploiting his unusually voluble mood, I asked Gordon to define "buck-off," a phrase thrown around in the rodeo brochure. Not believing I could be so dumb, he told me that the phrase simply meant "to fall off," in this case, to fall off a "bucking bronc." Gordon then broke into a grin and said, "Like you're going to see me do in a minute."

In fact, all bronc riders fall off their horses. It is only a matter of time. The best rider, the longest time. To my layman's eye, bronc riding looked

very dangerous. The broncs, as soon as they were released from the corral, raced into the stadium, kicking their hind legs in the air whenever they could. The riders held on desperately as they were thrown backward so that their shoulders touched the haunches

Gay Rodeo wore skirts and bright lipstick and smiled devilishly when uninjured male contestants rode on their backs.

As I made my way out of the arena toward the baked beans and barbecued ribs, I saw a woman whom

I remembered from the clog dance at the "Rodeo Kickoff Party" held at the Hyperion, a bar in Silverlake. At the rodeo, she wore a number on her back, which meant she was a rider as well as a dancer. As it turned out, Linda, a slim but clearly tough contestant in the Rough Stock events (Wild Steer Riding, Bareback Bronc Riding, etc.), rides in all the gay rodeos from Texas to California. Although flanked by two supporters, both dressed like her in red Western shirts, Linda seemed nervous about speaking to me. Linda admitted that the California rodeo community did not always welcome gay people—unlike the riders in her home state, Colorado, who were great—but she was happier to tell me that the men on the gay rodeo circuit treated women riders with consideration. "The guys really take care of you."

Known around Los Angeles as the "Gay Rodeo" but on T-shirts simply as "Rodeo," the annual event at the Equestrian Center—reputedly the biggest and best rodeo on the gay rodeo circuit—was proud, but a bit bashful, about its sexual identity. The rodeo announcer told a grim but revealing joke: "What is the mating cry of a gay cowboy?...I'm so-o-o drunk." He also reported that several contestants had requested that no photographs be taken, "for obvious reasons." I surmised that these contestants must ride in non-gay as well as gay rodeos.

The outside world impinged on the Gay Rodeo most obviously in the



IS THAT A GUN IN YOUR POCKET?
Hunky cowboys at the gay rodeo

Photo: Melissa Casey

of their horse, and their pelvises rose uncontrollably into the air. The rider with the longest time made this helplessness into a kind of happy looseness.

A rider's fall was a clown's cue. Clowns, I am told, perform at all rodeos, gay or straight, and serve to distract the audience from the potentially disturbing sight of a contestant writhing in pain, or, even more disturbing, lying inert. Accomplished horse people, the clowns must also chase the unburdened, but still jumpy, broncs back into the corral. The clowns at the

few minutes dedicated to those in the rodeo community who had been lost to AIDS. In the "Ceremony of the Riderless Horse," a woman walked around the rodeo ring with her lover's unencumbered horse in tow. The rodeo administrators chose a woman to perform the ceremony as a gesture of thanks for the lesbian community's contribution to the fight against AIDS. According to the announcer, the ceremony "symbolizes the end of the relationship between man and horse."

During the Wild Drag Race, two little boys, each wearing a pink T-shirt and a canvas "butt-pack," scrambled around the arena, only occasionally attentive to the event in progress. Their fathers stood next to each other, smiling down at them, as I shyly approached this happy family. The fathers told me that no, they were just friends, single parents, but they visited the Gay Rodeo together every year with their sons. Just as other parents take their children to the circus, or the movies. One of the boys especially liked the drag part of the rodeo. He was always buying the "nelliest necklaces."

I thought wistfully about a picture that lies on my shelf in my father's house. Drawn with colored markers by my friend Blake's mother, the picture shows me playing with Blake sometime in our pre-latency years. I wear my favorite outfit, a pink-and-purple cowboy suit replete with hat, vest, chaps and tassles. A peeled banana waves in my hand. Blake is captured in a sailor suit, holding a glass of what he called "pink drink."

So there I am at the Gay Rodeo. No chaps. No Blake. No banana. I do have my boots, however, even if they are from a thrift shop in the East Village. And there he is, this guy that I've been following around all day. He's got this really cute dimple in his chin, and this really noticeable, well, chin. He catches my eye, and I think of this really great pickup line: "See, I gotta get some pictures for this article I'm doing. It's about, uh, you..." Well, what would you do if you were a cold and lonely cowboy staring across a smoldering fire into the eyes of the only man you trusted with your horse? ▼



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East German Gay Laws Years Ahead of West

by Richard Plant

In 1982 one of my East German friends mailed a guarded note to me: Friends of his in Leipzig had, under the umbrella of the Lutheran church, founded a gay discussion-group, and the ever-alert police vigilantes had simply ignored it. Lesbians and gay men in other East German cities soon followed suit, and in 1985 a group of over 70 psychologists, sociologists and theologians organized a convention on gay problems at an East German university.

Under the leadership of a well-known social scientist, Guenter Grau, they drew up some guidelines to ease the pressures on lesbians and gays. In 1988, to the bafflement of Western observers, the government of East Germany, though still under the dominance of the Soviet Union, abolished all laws penalizing sexual activities between men. This happened long before the wall dividing East and West began to be dismantled.

The German Democratic Republic (East Germany) was established in 1949. From the start, it considered itself morally superior to the Federal Republic to the west. East German leaders tried to indict and convict as many high-ranking former Nazi as possible. Of course, quite a few slipped by, becoming Communist Party flunkies

and eluding prosecution. The West German government, on the other hand, continued to employ some notorious Nazis in high positions long after the beloved Fuehrer's suicide. Chancellor Konrad Adenauer, though himself never suspected of Nazi leanings, could not be budged when it came to his assistant, Hans Globke. Globke was instrumental in drafting Nazi laws, enacted during the 1930s, which deprived Jews of their citizenship. Despite protests, Adenauer kept Globke as secretary of the chancellery and as chief of the personnel division. In 1950, an East German court indicted Globke *in absentia*, but Adenauer never wavered in his support.

Neither did Adenauer rescind the tough antigay Nazi decrees of 1935, which, for example, declared that a man observed "glancing lewdly at another man" could be taken into police custody. The East German authorities kept branding the Bonn regime as neofascist. Perhaps to prove they were truly anti-Nazi, the East Germans eliminated many laws, among them the 1935 antigay statutes. *This change took place in 1950.* East Germany's legal renunciation of homophobia is the more remarkable because the nation was so dependent on Moscow: In the 1920s Stalin had introduced harsh antigay legislation, returning to the ancient Czarist prohibitions.

Finally, in 1968, perhaps spurred on by sexologists, scientists and gay activists, East Germany revoked all penalties concerning sexual relations between consenting male adults. This caused consternation for the leaders of other Eastern European nations. Officials in Prague, Budapest and Bucharest were bewildered. But more troubled were conservative power

brokers of West Germany. The East Germans, those poor cousins without Volkswagens, California oranges or Big Mac palaces, had followed liberal nations like France and Switzerland in decriminalizing homosexuality and could again denounce Bonn as still bound in Nazi chains. In 1969 the Bonn government began timidly to draw up new regulations; the legislators, however, were so scared of right-wing fanatics that another year passed before their rulings resembled those drafted in the East. And in a final gesture of one-upmanship, in 1988 East Berlin announced that discrimination because of sexual orientation was illegal.

Before we start emptying champagne glasses to celebrate gay liberation East German-style, I must add the following: Talking to East Germans and reading recent documents, I have found that prejudice against lesbians and gays has not by any means stopped. From the start, reformers were up against deeply engrained homophobia, promoted by certain lobbyists. Best-known among them was Dr. Guenter Doerner, a dermatologist who claimed that injecting gay people with certain hormones could convert them into happy heterosexuals. He went even further and proposed prenatal injections that would regulate fetal development, so no "effeminate male babies" would be born. Doerner insists his treatments have been successful, but other physicians have violently disputed his claims. At this moment—it could be reversed tomorrow—the dermatologist seems to have lost his crusade, but I venture to guess that he will keep on pitching.

At several Nazi concentration camps, physicians tried similar insane experiments on helpless inmates—without success. In Buchenwald, now in East Germany, such trials were

Richard Plant, a native of Frankfurt, Germany, got his Ph.D. in Basel, Switzerland, and has written extensively about German politics and literature for The New York Times, the New Yorker and other magazines. In 1986 he published his classic study The Pink Triangle: The Nazi War on Homosexuals.

carried out during 1943-44, but in the end almost all inmates marked by pink triangles were castrated. These facts came to light only recently, when sociologist Grau and his associates gained access to the files of the Federal Security Office for Combatting Abortion and Homosexuality, established by Gestapo chief Heinrich Himmler.

Of course, Doerner, the homonic redeemer, was not the only force agitating against gay reforms. Many older people, who grew up under the ideologies of Hitlerism and Stalinism, have been taught that gays, like Jews, are subhuman, dangerous because their activities run counter to the interests of the state: Gays don't produce children (soldiers), they incite others to same-sex masturbation and tend to be secretive. The authorities may have abolished most Nazi legal strictures, but this hardly eradicated widespread homophobia.

How East German gay men coped with the often-daunting realities of their country before 1984 can be glimpsed in a book called *Quite Normal But Different*, edited by Juergen Lemke, published in 1989. Thirteen gay men talk freely about their experiences. A few were imprisoned by the Nazis, and their lives were blighted forever. Others eluded detention but still had to live lies. Even when the laws changed, the minds of many East Germans did not. And what about younger gay men, who only knew state socialism? A few got rid of the old ghosts, overcame guilt and fear and managed to live with a lover, not ecstatically happy, perhaps, but reasonably content. Others, ostracized by parents, relatives and co-workers, came out only in their forties or fifties, never established lasting relationships and ended up feeling shortchanged and bitter.

A few, however, showed real grit. One transvestite indefatigably collected Victorian furniture and bric-a-brac, made friends even among the super-straight and outwitted the SS henchmen again and again. After the war he created an antique-furniture museum that was funded by the city of East Berlin(!), and he still wears drag when he feels like it. I was tempted to label him the "Intrepid Transvestite." Another man, business-oriented and alone, battled against guilt, discrimination and depression but at nearly 50 years of age

found a life-partner. (By the way, Lemke's book was adapted for the stage and has just been produced in East Berlin—a definite triumph.)

Finally, I want to say a word about a pamphlet published by an East German university as a guide for troubled teenagers. It is stunning. It features two young men kissing, two young women embracing. It assures them that they are not sick, that gay is good, that they are not alone. That this brochure could have been distributed in East Germany before the uprising is heartening. It demonstrates that lesbians and gay men can sometimes win against tough odds. It seems that Stonewall came to East Germany even before the people threw out the inquisitors and tyrants. I couldn't help wondering whether a pamphlet like this could be published in the United States. ▼

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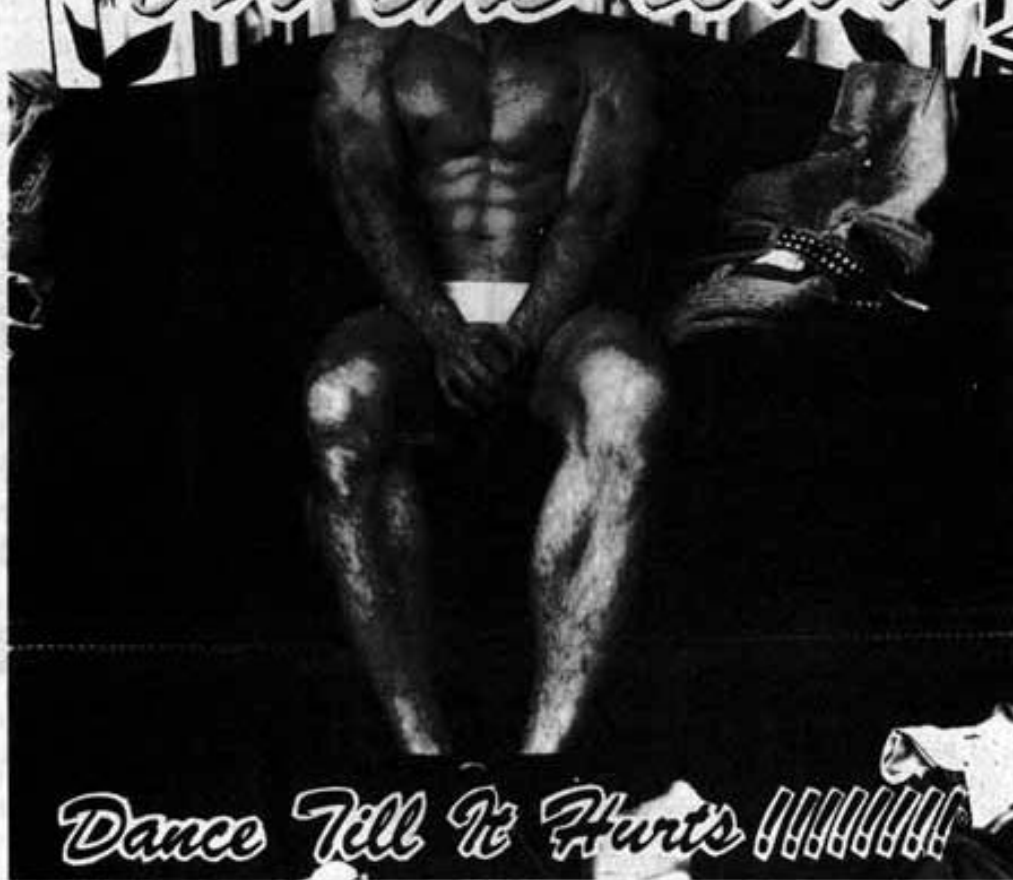
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commentary by Susie Day

"Get Out! Get out of here and never come back!" shrieked an enraged Barbie, as she hurled a tiny bedroom slipper in my direction. The dainty missile careened off an itty-bitty bust of Ken, then shattered the frame that held the lipstick-smeared photo of Midge. "I have a right to privacy, dammit!" Barbie's entire beach bus shook and threatened to cave in on itself, as the diminutive miss slammed my nose in the door. This doll was mad, but I couldn't help it; I was just doing my job.

Me? I'm a crackerjack reporter for the trendy new lesbian 'n' gay magazine, which had just given me one more chance to turn in an article on time before they fired me. My job was to come up with a chicly controversial story within the next 45 minutes, no matter how many hearts it broke. I was in a tither.

Then I thought of Barbie and the free-floating rumors that she was a lesbian. I went to Barbie's beach bus and asked for a statement, but Barbie insisted she didn't even know what "that word" meant. I argued, I badgered, I threatened, I wheedled, I cajoled, but the pert little playgirl remained inflexible. It was then that I knew I had my story.

Tough luck, Barbie, I thought. Plastic is as plastic does. With your money and power, not to mention your ruling-class good looks and conical, diamond-hard breasts, you could have provided three decades of queer little girls with a positive role model. Playing house could have meant so much more, Barbie. You might have made a difference if you'd testified before Congress for more AIDS-research funding; if, just once, you'd shown up at a Gay Pride rally. Now we've got Jesse Helms and no national

health plan. Thanks a lot, Barbie. I gripped my pencil in chic, journalistic resolve: I'm afraid I'm going to have to "out" you, my pretty.

Dateline USA: According to recent reports, Barbie, internationally known doll, who for years has exemplified Nordic femininity and heterosexual elegance, is alleged to have been a practicing homosexual since the early 1960s. Sources have linked the long-legged lassie with a number of same-sex playthings, notably Tiny Tears and Miss Piggy. Described by Skipper, Barbie's tattletale kid sister, as a "kinky little snob," Barbie was, for a time, "into" Cabbage Patch dolls but considered them "too lower-middle class" to be seen with in public. Skipper attributes her sister's persistent urinary tract inflammation to the torrid weekend that Barbie spent with the notorious Betsy Wetsy. "Midge has been a real bealing presence," stated Skipper. "Barbie was so happy to finally date somebody from her own background. What a jerk."

Of course, Liz Smith wouldn't return my phone calls. The Mattel Toy Company called me a dirtbag and hung up on me. And Ken just winked, snapped his beach towel at me and rubbed more suntan lotion on GI Joe. I felt a lot of chicly controversial analysis coming on.

Heterosexuality, think heterosexuals, is the linchpin of Western civilization. It's apple pie and snow angels and the right to privacy and straight couples necking in the park on a perfect spring day. Well, FUCK THAT!!! BARBIE IS A LESBO! BARBIE DOES IT WITH GIRLS! BARBIE HATES APPLE PIE AND SNOW ANGELS! IT IS A KNOWN FACT THAT BARBIE WAS IN A SUPPORT GROUP WITH MALCOLM FORBES! I analyzed further.

Couldn't this whole outing campaign be another form of class warfare? Sure, we resent powerful and wealthy gays who won't come out of the closet to help us fight this life-threatening society. But there are many more thousands of powerful and wealthy heterosexuals who don't have closets and still won't help us fight this life-threatening society.

Well, FUCK THAT TOO!!! For the time being, at least, we should assume that anybody who makes more than \$100,000 a year and/or wields personal influence over at least a five-state radius is gay. Dr. Ruth. Mikhail Gorbachev. MacNeil + Lehrer = LUV. In fact, I've suspected for a long time now that our entire infrastructure is queer. Merrill Lynch is a lesbian. Betty Crocker does it with Sara Lee. Trump Tower is hot for the Chrysler Building. Our entire postal system is a Nellie Queen. The Pentagon is a...

I envisioned Barbie and me hashing these issues out on *Nightline*. The lights, the millions of breathless viewers, my career. But then I had an un-chic thought: Whatever happened to "gay and proud?" And where is the joy of sex in all this, anyhow? But by then I had only three minutes until my deadline, and no time to care. So I kicked Barbie's beach bus back into my closet, slammed the door and ended this piece. ▼



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JULY

- 4: MEDFORD OR
- 5: GRANTS PASS OR
- 14: EUGENE OR
- 19: SALEM OR
- 21: PORTLAND OR
- 25: OLYMPIA WA
- 26: TACOMA WA
- 27: SEATTLE WA

AUGUST

- 4: VANCOUVER - ARRIVAL



In 1986 and 1987, Brent ran 10,000 miles around the US to awaken America to the AIDS crisis. On June 7, he begins a 1,000-mile run from San Francisco to Vancouver B.C., arriving on August 4 for the opening of Gay Games III.

The run is dedicated to two lost leaders of the gay and lesbian community:

**Dr. Tom Waddell, founder of the Gay Games
Keith Haring, artist, activist, humanitarian**

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RAINBOW RUN

FOR THE END OF AIDS

JUNE 7TH - AUGUST 4TH 1990



▼GLAAD TIDINGS▼

Hate Crimes Number; George Carlin

GLAAD Tidings is a program of the Gay and Lesbian Alliance Against Defamation. For more information about the material in this week's column, or about GLAAD, call (212) 966-1700.

by Karin Schwartz

The federal government wants to help you if you become a victim of a hate crime. Unless you are gay or lesbian.

Gay and lesbian activists are still ecstatic over the passage of the first piece of federal legislation in history to make reference to sexual orientation: the Hate Crimes Statistics Act. Recognizing the historic importance of this legislation, President Bush invited lesbian and gay activists, including representatives from the National Gay and Lesbian Task Force, to the White House to witness the bill-signing—also a first.

At the bill-signing, Bush surprised many people by announcing that a toll-free number would be established, through the Department of Justice, to help people who are victims of bias-motivated violence. Recently it was revealed that this toll-free number is only empowered to respond to attacks based on national origin, race or color. That's right: Gays and lesbians have been left out of the toll-free number's mandate. In fact, when I called a couple of weeks ago to ask how they would handle a lesbian- or gay-bashing victim, I was told that the best they could do was to tell the victim to write a letter.

GLAAD apprised the Task Force of this problem, and they acted fast, contacting many of the congresspeople who had supported the Hate Crimes Statistics Act. Consequently, the Department of Justice has agreed to also record the complaints of people attacked on the basis of their sexual

orientation or religion.

This is only a partial victory. While they will record these complaints, they will not follow them up. So, while bias attacks involving national origin, race or color are referred to the Justice Department's regional offices for action, those involving sexual orientation or religion are not.



GEORGE CARLIN

You can do something about it. The little bit of pressure exerted so far has already yielded results. We ask you to write to the attorney general, Dick Thornburgh, and demand that he broaden the mandate of the Community Relations Service, which is the division of the Justice Department responsible for the toll-free number, to include us. Write to: The Hon. Dick Thornburgh, Attorney General, 10th St. and Constitution Ave. N.W., Washington, D.C. 20530.

And, in case you are a victim of a bias incident, the number at the Justice Department to call is 1-800-347-HATE.

For those of you who didn't catch it, Andrew Dice Clay's appearance as host on NBC's *Saturday Night Live* had few surprises. Although Clay made hazy references, early in the show, to the

fact that he had been told to tone down his act, an outburst by several activists in the audience served to expose him as the sexist, racist homophobe that he is. In an attempt to pander to homophobic members of the studio audience, he jeered at the protesters, "Just 'cause I don't wanna go out with you, pal, doesn't mean I don't dig you." In the course of the show, other *Saturday Night Live* cast members also attempted to belittle the complaints against Clay, and the stances taken by cast member Nora Dunn and singer Sinéad O'Connor, both of whom refused to do the show in light of Clay's bigotry.

The surprise of the evening came from Radio City Music Hall, right down the street from NBC, from where HBO's *Comic Relief* was televised. Hosted by the politically correct comic trio, Whoopi Goldberg, Robin Williams and Billy Crystal, the event raises money each year to help the homeless.

This year, thanks to "comedian" George Carlin, it did so at the expense of gays and lesbians. Carlin's shtick included a hostile routine about golfing, in which he stated that golfers wear "fagotty little hats" and drive around in "fagotty little golf carts."

We find little humor in the words "fag" and "dyke"; they are hate words, nothing less. Comedians who use them as part of their shtick are usually demonstrating that their creative powers have dried up, and are resorting to bigotry in a last ditch effort to evoke a laugh from a homophobic audience. These attempts at comedy at the expense of our community are dangerous, since they desensitize people to hatred that we experience on a day-to-day basis.

To clue Carlin in on the hypocrisy of trying to help one group of oppressed people by bashing another group, write to: George Carlin, Carlin Productions, 901 Brigham Ave., Los Angeles, CA 90049. ▼

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1990
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HIGH ON THE HILL

Marjorie Hill heads for City Hall in June, gearing up for the honors, the challenges and the headaches of becoming New York's new director of the Office for the Lesbian and Gay Community.

by Jacquie Bishop

**MARJORIE HILL,
PH.D.**

**Director of the Office
for the Lesbian and
Gay Community**

City Hall

**52 Chambers Street
New York, NY 10007
(212) 566-7385**

Salary:

\$55,00 per year

Born: Brooklyn, NY

Siblings: None

**Parents: Father a
factory foreman and
then drove a cab;
Mother, a city
employee.**

Age: 33

**Education: The
College of Staten
Island, 2 years**

**Adelphi University,
B.S., M.S., Ph.D.,
Clinical Psychology,
1981**

What strikes you first is her beauty. Her "femininity." Those long, blood-red fingernails. She speaks, and you marvel at her grasp on issues, her charm, her intellect and her grace. She works a room like a pro, making sure she shakes *everyone's* hands.

A psychologist since 1981 (both in hospitals and in her own private practice in Brooklyn), Dr. Marjorie Hill knows full well the art of communication. In 1987, when I first saw her take the mike at a people of color fund-raiser for the March on Washington, she overflowed with passion and concern that "we" lesbians and gay men of color were not going to be present at what was expected to be the largest, most important march of our modern-day movement. Throughout the program, as we were entertained, lectured and amused, Hill appealed to our sensibilities. "When I realized this march was going to happen, I asked the committee members, 'Well, what about us?' she told the crowd. "After listening to reasons, explanations and silences about how outreach was not going to be done to the people of color community, I had to come and ask y'all, 'Well, what about us?' We cannot depend on others to take care of us — not the government, not the media, not even other gay men and lesbians. We must organize ourselves to insure that **WE WILL BE THERE**. We will take care of ourselves, in the context of the larger issues at hand."

She called for a commitment from those of us able to make the trip to Washington, D.C., to let the government, the media, the people of our country and our community know that for love and for life we as lesbians and gay men of color are present and accounted for. Listening to her that evening helped me commit to

making the trip myself. (Until that moment, my duties to the march went as far as publicizing it in my monthly feminist-newspaper column and at my then place of employment, the Fund For Human Dignity).

Since then, I have worked with Marjorie Hill on various projects. I've gotten to know her a bit. And now it's time that everyone else does.

Jacquie Bishop: Let's talk a little about your political activism prior to your involvement in the lesbian and gay community.

Marjorie Hill: I really feel that I became politically aware within the context of the lesbian and gay community. During the time that I was in high school and college, I had some consciousness that there were things going on in terms of Black identity and racial issues, but I was focused on getting an education. It was not until I joined what was then Salsa Soul Sisters [now known as African-American Wommin United For Societal Change] 10 or 11 years ago that I recognized the importance of people coming together, working together and struggling together around issues of race, class and homophobia.

JB: What was your work with Salsa Soul Sisters?

MH: I was on their board for two terms and I was the program chair for two and half years.

JB: Salsa has been in the forefront of making lesbians of color visible for over 15 years. They have been an inspiration to many other lesbian organizations throughout this country. What work did you do with them specifically that helped to prepare you for the work you would come to do?

MH: One of the things that made and continues to make Salsa a unique organization is their longevity. Because of that,

many people will call upon the organization for technical assistance. Salsa members identified me as a good facilitator. I was identified as a person who could facilitate, handle difficult situations in a tactful but direct manner and organize. I helped to unify a diverse community around central themes. Through the years, having worked on this in many different situations, I have developed some proficiency. That will come in handy in this administration. The other thing is that Salsa has a high visibility in the people of color community and the lesbian and gay community at large. My connection with Salsa has helped to increase visibility for both of our communities. Although the notoriety around this appointment is exciting, it is not brand-new. I have been in straight circles and working-class circles, upper-class circles and Black and white circles, thanks to Salsa's visibility. It provided me with opportunity. Also being raised in the Black Baptist Church, I was given opportunities to do a lot of public speaking. The church valued youth and young people. Salsa and the church helped to develop my self-esteem and public-speaking abilities.

JB: Let's talk a little about your family.

MH: I am an only child. My parents are very accepting of my lifestyle. My mother's concerns are about my safety and my happiness. With the increase of violence against gays and lesbians her concerns are real. However, when I told her I was thinking about taking this job, she was appropriately supportive. When I told her about the appointment, she was excited. She's been down to Salsa. My immediate family on both sides has been. On Mother's Day I gave them copies of publications [which had written] about the appointment. They were all very enthusiastic. They want to come to City Hall. They want to be introduced to the mayor and want to know when I will run for office. They have all been very excited.

JB: What age did you come out?

MH: I was 19 years old. I came out to my mother. I was very clear about it. I consciously thought about a relationship with a woman for six months, and realized, "This is comfortable, this is how I want to live my life." I realized, if I was going to live my life this way and, considering that I was living at home, I thought it appropriate to tell my mother. Her initial response was, "I love you, and I will always love you." She wasn't initially

comfortable with my having company — which lasted about a year. My father, on the other hand, is not very expressive, so it is hard to read his feelings. Within the last two years, I have become close to them. They are more accepting of me. My parents have instilled in me a sense of pride, honesty and integrity.

JB: What about your experiences as a Black lesbian psychologist?

MH: I decided in 10th grade that I would be a psychologist. I feel that I came of age as a psychologist. The three things that psychologists must have some expertise in are interpersonal relations, individual dynamics and group process. What better attributes does one need for city government? I think it is important to be able to facilitate inner actions, have a sense of what's going on with individuals you come into contact with, and a sense of "what is the process here?" I am the treasurer and former president of the Association of Black Psychologists [ABPsy]. ABPsy has been really significant in terms of [the fact that] the people I come into contact with are comfortable with my lifestyle and we are able to work together. Sexual orientation and the issues of the gay and lesbian community



Photo: T.L. Litt



are extremely important to me. As an African-American, there are issues that manifest within the community too, but there are other communities where the work is being done elsewhere. ABPsy has provided the vehicle for me to raise the consciousness. I have been able to do work around sexuality. Through ABPsy's AIDS Task Force, I talked with adolescents about AIDS education and sexuality. The fact that ABPsy chose me as a representative — "young, and a lesbian" — has felt good to me.

JB: Your involvement with the 1987 March on Washington.

MH: The summer of 1986 I attended an organizing meeting that was discussing the need for a march. I became involved in the steering committee early on. That year there was a conference. Working on the march was probably the largest national endeavor that I had been involved with. It raised for me the issues of racism, ableism, sexism, classism. Because the march was at such a large scale, I had a feeling of awe and awareness — but we still have work to do. I remember stopping and watching that I was moved to tears at our commitment to rights and achieving just due. It was a

powerful statement. I remember sitting in a room with 30 people saying, "We should do this." It was a great opportunity to work with so many people.

JB: What exactly did you do?

MH: I assisted in mobilizing people of color and organizations to participate in the march. I attended a lot of meetings.

JB: After the march, you worked on the Jesse Jackson Campaign in 1988.

MH: [Longtime gay activist] Alan Roskoff contacted me and asked if I would work on the Lesbian and Gay Committee. I was asked if I would be co-chair. There were so many new things happening in my life at that time — the march, a new job; I had joined the board of the North Star Fund. [But] I believed in the campaign and the Rainbow Coalition, so I agreed to do it. Outside of this appointment, that was probably one of the most exciting times of my life. I think Jesse Jackson is an incredible, inspiring person. Working on his campaign gave me the opportunity to meet so many different political activists in our community. We planned a successful fund-raiser at Tracks [the then-gay disco in Manhattan], a rally at the Lesbian and Gay Community Center. Beyond the campaign it helped to confirm and affirm our existence.

JB: You've mentioned twice the opportunities afforded you by working on the march and Jackson's campaign. One of the things that was echoed once your appointment was made public was: "Who is she? I never heard of her!" It seems that those asking were predominately white, gay men. It was expressed that because your involvement in politics has been in the people of color community, "how equipped is she to deal with a truly diverse community?"

MH: I have worked with Alan Roskoff, [longtime lesbian activist] Leslie Cagan, [longtime gay activist] Andy Humm and others. [Openly gay, Black district leader] Philip Reed was called and asked, "Who is she?" Phil suggested that the reporter call and ask around. Everyone that the reporter called knew me, knew what I had done and hopefully said laudable things. I have been out there, and I think my record speaks for itself. I am a person of color and I am a woman, so I do concern myself with issues of concern to lesbians and people of color. However, I am not a single-issue person. I have never been. Within working on issues of race, I work on issues of class and sexism and the like. I think that

oppressions that are singled out are a tactic to divide and conquer. I have no doubts about my ability to represent white, gay men. There are things that I would like to do to make sure that the office is accessible to people it has traditionally been accessible to, as well as to those unaware of us.

Recently I was interviewed by *Ebony*, and the reporter asked me, "What could a lesbian of color bring to the Black community?" I think a person who is dealing with multiple oppressions can bring a strength and fortitude that the position that I have accepted calls for. In some ways, I believe that I am the best person for the job. I think that my experience as an African-American, my experience as a woman and as a lesbian has provided me with a perspective that will look out for white gay males, will look out for white lesbians, for Asian gays and lesbians, for Latinos, for the differently abled. I have never been mainstream. Who I am is not accepted.

It is wonderful that I am getting congratulations. It is wonderful that I got the appointment. I am very proud, pleased and excited. The world does not embrace my identities, so having the experience and the identities is valuable.

JB: You have a large challenge ahead of you. It is felt by some that with the restructuring of the special-interest offices [at City Hall] comes a weakening of the power of the offices, the lesbian and gay office included. We are in a crisis with AIDS, health care, homelessness; gay-bashing is on the rise; teens are living on the streets. Coattails are being pulled. People want answers.

Let's talk about what's waiting for you. The multicultural education project that the former Director Lee Hudson had started has been bumped over to the Board of Education and the Office of Educational Concerns. It is feared that the lesbian and gay component may be deleted or diluted without a hands-on influence. And AIDS, the same. The office no longer has the direct ear of the mayor.

MH: I want to address the issue of the structure of the office and my view on it. Yes, people have been concerned about the "limitations" of the office. Having a director of constituency affairs to assist me in the endeavors that I think are important and appropriate strengthens my position.

One of the questions I was asked repeatedly during the interviewing process was, "Are you willing to be an advo-

cate for the lesbian and gay community?" Although there is a certain amount of public relations involved — which is why they interviewed a lot of activists — they wanted to know if I would be willing to advocate directly to the mayor on issues. I told them I would love to sit down and talk to the mayor. I am an administrator. If you have these loose offices without a pattern of responsibility, direct access does not always translate into direct power or influence, so I feel that the offices are more powerful now. I think about opportunities to do coalition work. So, having one person that each of the directors reports to uniformly affords us the opportunities to get to know each other, helps us set priorities and strengthen our positions by having each other's help and support.

I would like to see the Lesbian and Gay Office lead the effort to deal with the Hate Crime Bills. It is a concern to all of us. So, collectively we should figure out what we want and think that the bill should include. I think that this is an example of how the "mosaic" can work. Many from the community may call our office. The other thing that makes me confident is my working relationship with Mr. Victor Quintana [recently named head of the Office of Constituency Affairs] through our work on the North Star Fund's board. I have worked with him; he has a long history of being an activist, and I respect his politics. I believe that he brings his principles and politics to his current position. I do not believe that he thinks of Lesbian and Gay Affairs as a perfunctory group. It is not rhetoric. I really see his role and the restructuring as strengthening the offices and providing a structure so that we may do the best possible job.

JB: So you feel, through coalition work and working directly with Victor Quintana, that the Constituency Affairs directors will have their issues strengthened before talking with the mayor?

MH: Some issues can be presented that way. And some issues I need to talk about directly with the mayor. Although to date, I have had no reason to do that [talk directly with the mayor], I have no reason to believe that I won't be able to [talk to him when I need to]. To quote the mayor, "the constituency offices are my eyes and ears" — well, your eyes and ears must be fairly close to your body. Again, I have no reason to believe that I will not have direct access to Mayor Dinkins.

JB: It has been felt that by the end of

Lee Hudson's reign as director, the office had become a public-relations office for then-Mayor Edward Koch. Will your activities be limited to the lesbian and gay community. What exactly will your job be?

MH: My job description is to serve as an advocate for the lesbian and gay community, to communicate the concerns and the desires of the community to the mayor and to represent the mayor within the community. I am not into public relations per se. I think I do it well. I like being invited to events and speaking on behalf of the mayor. However, I am interested in doing hands-on work. Right now, what I am most excited about is a resource directory that I want the office to put out. A "know your rights and services" directory with other city agencies. There is legislation coming up around health care and domestic partnership that I feel we need to take a strong position on. I am prepared to do that.

JB: Are you prepared to take the heat?

MH: It's a middle-management position. Middle management always takes the heat.

JB: With respect to Mayor Dinkins, he is already getting a lot of heat. There are people who feel that from his acceptance speech to today, Mayor Dinkins has slighted the community. The appointment of Myers as commissioner of health is only one example. Since Dinkins' election, there has been no one in your office to catch the heat, so it has been someone else's problem. But now that you're moving in, I am wondering what is going to happen when ACT UP decides to take over downtown Manhattan, and someone runs into your office and screams, "Will you go talk to them?"

MH: Part of the problem, as I see it, is that because the position of director has been vacant for so long, Mayor Dinkins did not have the information he needed to address the recent concerns of the community.

In terms of the ACT UP example, history has taught us that change comes about in collaborative efforts. That includes radicalism, liberalism and working from the inside. It should not be my role to "quiet people down." I am interested in the city operating smoothly, but I am not interested in people being quiet. If the government wanted to appease ACT UP, they would have chosen someone from the organization.

It is my role to make sure the informa-

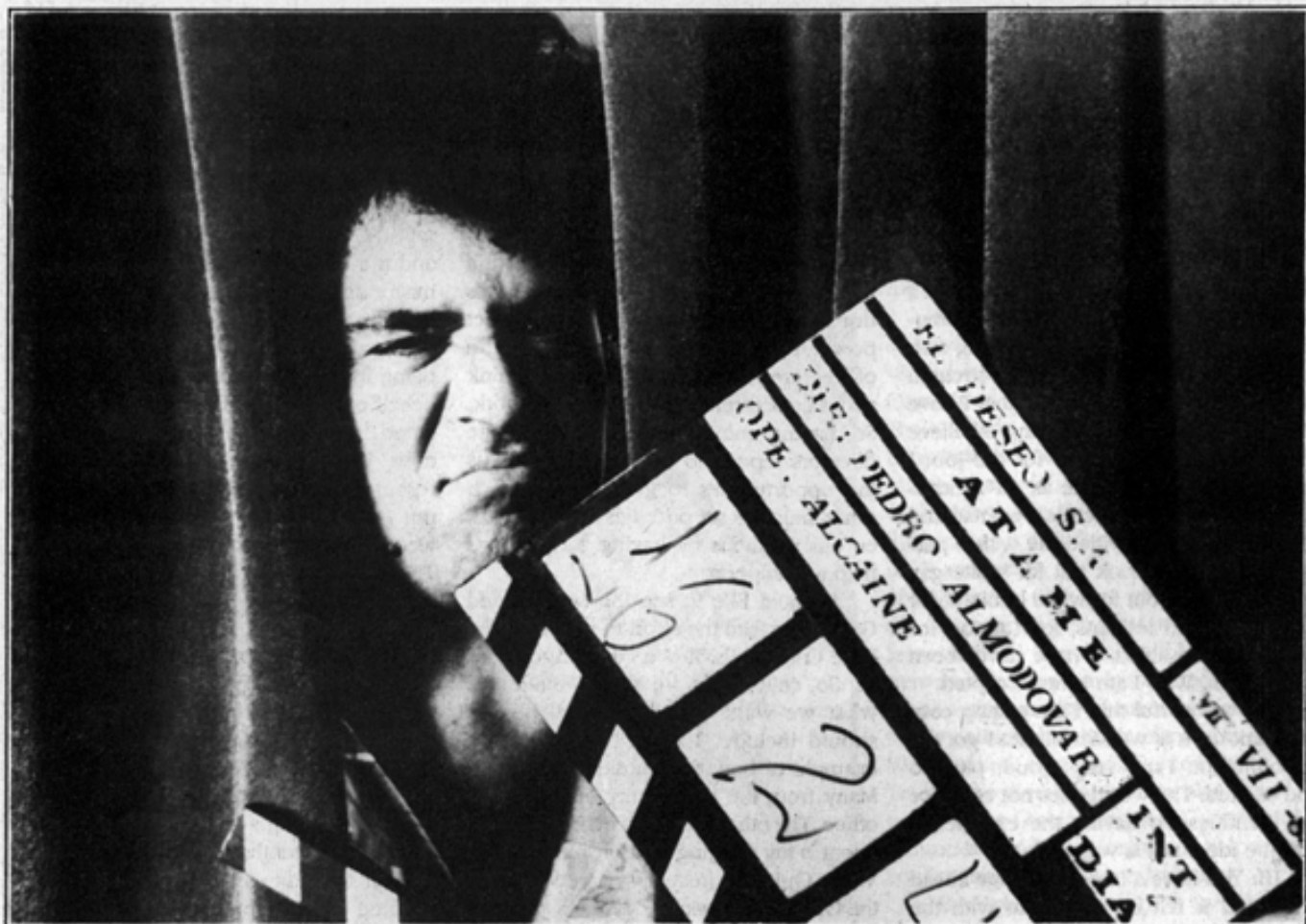


Photo: Mimmo Cattarini

Over the Verge

Midway through this interview, Pedro Almodóvar's assistant/translator walks in, and the two men speak animatedly for a long time, with the director becoming increasingly agitated. Almodóvar, like a frustrated Ricky Ricardo, is momentarily too flustered to even speak in his fractured English, communicating only in Spanish. After what seems an eternity, the director tells his translator to tell me what the two of them have been discussing. As a very heated Almodóvar lights a cigarette, the assistant informs me that they've lost the appeal to have the MPAA reverse the decision to award his film, *Tie Me Up! Tie Me Down!* an X-rating. Both the assistant and I try to placate the

by Ernest Hardy

director by pointing out that from a purely commercial perspective, the press and controversy could serve the film very well, as shown by the recent grosses of the similarly plagued film, *The Cook, The Thief, His Wife and Her Lover*.

"You know," says a slightly calmed Almodóvar some moments later, "I was very aggressive, in all the interviews, against the MPAA. And I attacked them very much. So, this is a kind of revenge. And I even almost insulted [MPAA president] Jack Valenti, because I felt insulted, too. You have to defend it; it doesn't matter if they are powerful or not, or if they are more powerful than you. You know, Mr. Valenti is trying to get revenge. All this happened because I wrote a big article in *El País* [a Spanish newspaper]—a very aggressive

article, very violent. This is a fight, so you have to fight. So, *The New York Times* tried to talk to Mr. Valenti, and Mr. Valenti was *thinking* about his reaction. So, this is perhaps his reaction, like Glenn Close in *Dangerous Liaisons*: 'War!' Of course, he has more power than I do—here—but we'll see what happens. You know, I don't give a shit. I hope people are clever and smart enough to figure for themselves."

But the MPAA uproar is not the only source of rumblings. *Tie Me Up!* has drawn the ire of feminists for its scenes of a woman tied to a bed and being slapped by a man. Some contend that the film, with its literal, too heavy-handed bondage metaphor, is not deliberately anti-women, but rather is a failed attempt at portraying the power struggles inherent in relationships.

For Pedro Almodóvar, Success in the States is Bittersweet

Almodóvar's films have long drawn a loyal following for their provocative and darkly humorous nature. His films exist in a sexually charged world of disciplined excess and over-the-top emotions and actions that are all held in check by his skilled hand. A child of Franco's Spain, his films wage battle against the forces (self- and society-imposed) of oppression, repression and suppression. And that is what makes ironic his recent battle with the MPAA who wanted him to slice bits from *Tie Me Up!* According to the director, it wasn't the film's violence that disturbed them, but the sex. The story of a young mental patient (Antonio Banderas) who is released from an institution and then proceeds to kidnap a former porn actress/junkie (Victoria Abril) trying to go legit, it basically boils down to a heavy handed, darkly comedic, ultimately failed attempt to examine power struggles inherent in romantic relationships. The X-rating given the film by the MPAA is little more than a knee-jerk reaction, exposing their own inability to deal with an adult-vs.-adolescent depiction of sex and sexuality.

A further irony, though, is that this is one of the director's weakest efforts. It is nowhere near as outrageous as his other films, which is fine, but it's also nowhere near as inspired. The mental patient is a variation of characters we've seen before, played by the same actor. The whole thing is predictable from the start, and only fleeting moments of ingenuity, combined with a wonderful look, identify this as an Almodóvar film. For the most part, though, it feels like a talented fraud managed to usurp the surface style but not the inner kick of an Almodóvar film. It's difficult to recommend, especially to longtime fans, but still manages to be superior to much of what is out there. Notably missing from the cast is (by his own admission) Almodóvar's longtime muse, Carmen Maurs, star of his commercial breakthrough, *Women On the Verge of a Nervous Breakdown*, as well as being featured or starring in efforts like *What Have I Done to Deserve This*, *Law of Desire* (where she played a vibrant transsexual in what is the director's most brilliant film yet), *Matador*, and *Dark Habits*. What follows is an interview in which the director discusses the breakdown and rebuilding of his relationship with Maure, religion, politics, the MPAA and homosexuality.

Ernest Hardy: What was your reaction to *Tie Me Up! Tie Me Down!*'s initial X-rating?

Pedro Almodóvar: Well, you know, I

was furious. I felt completely misunderstood. It is really outrageous for me to look at movies like *Conan the Barbarian* or *Rambo* or *Fatal Attraction*...that they get an R. It's really outrageous, compared to those violent and dangerous movies, for *Tie Me Up! Tie Me Down!* to get an X-rating. I think the MPAA is very hypocritical and very cynical. So I became really furious with them. But, you know, I don't have to live here, I don't have to work here. Sometimes I have to [speak out] on the problems that belong to this country, but I don't bother very much. I mean, I have other alternatives—to keep on living and writing in freedom—because it seems to me that with an organization like the MPAA, they don't respect work...freedom of expression. And this is very dangerous for an author. I don't want to be involved in something like that.

EH: Have you experienced similar reactions elsewhere?

PA: It depends on the places. In Argentina two or three years ago, sometimes in England, and of course, Chile. That kind of place where they are living under a dictatorship. You know, in England, you say this is not a dictatorship, but this influence of Margaret Thatcher has been awful for the cultural life and for the social rights in that country. [My] films, *Law of Desire* and *Matador*, had problems in those places, but nowhere else in Europe that I know about. Of course not in Spain because we have no more censorship. But sometimes it has been suggested that I cut parts—for example, in *Law of Desire* it was suggested that I cut the first five minutes or so. But I always refused, and all my films have been released without cutting them.

EH: It's been suggested that you've gone as far as you can as a filmmaker in Spain. Do you feel that to be the case?

PA: Well, you know, I need to leave [Spain] more in general, in every sense. Sometimes I need to leave Spain just to have the feeling that I have to come back. [He laughs.] But it's more a necessity of widening my perspective. Whether I am in Spain or even here, unfortunately I am always writing or shooting or doing interviews. What I need is a more regular life to pay attention to everything around me. Anyway, I [still] think I'm going back to Spain to write my next movie, and I think I'm going to shoot there too.

EH: Does your increased celebrity interfere with your ability to just sit back and observe people?

PA: You are more isolated, more alone, because everyone has their own image of you. It seems that I, as a person, disappear. They are looking at me as "Almodóvar" and I never know who he is, who they expect, who they are talking about. This is a fight I have every day, and it is more difficult than before. It is more difficult to look around [myself]; people are less spontaneous, so it is more difficult to discover and feel what is happening around you. But I do try. I mean, you can get it.

EH: Are you bothered by the criticism as you become more commercial, that some of the subversiveness you are known for is not as much in evidence?

PA: Well, you know, it seems to me that it's a kind of reproach. But I'm always involved in things like that. Now, with this X-rating, I'm being reproached for not keeping on the right way of *Women on the Verge*. When I made *Women on the Verge*, in the beginning some of my admirers were afraid that I lost some kind of corrosiveness. This is very far from that. When I decide to make a movie, it's because I feel the necessity to tell the story. Sometimes the film is very hard, sometimes it's very light, but it depends on the story I want to tell. I never think, "I'll get a larger audience with this." I don't think about that. In fact, I don't think about any audience. I just decide what movie I want to do, and then my life depends completely on the movie. I'm completely involved in that work; I'm not thinking of having a big audience or not. Of course, it is fantastic if the audience is bigger; it is much better because, naturally, you want your films to be seen. But I don't calculate, and I don't decide to be softer or harder.

EH: You've said that your films are a rebellion against the society you grew up in. Do you think you've exorcised all that now?

PA: You know, I don't feel that pressure so much anymore. The country [Spain] has changed so much. But, of course, you always find—almost everyday—things you don't like. But now I am getting older and more mature. You start looking for more simple things, things that are closer to you. There is not the pretension of a fight. Now, it's just trying to talk about life from your point of view and trying to explain problems very close to you. I'm more interested now in the relationship between the couple, about how difficult, painful, funny, interesting, dangerous it is to live with someone, and

that is something very general. At the moment I'm interested in small themes.

EH: There's a lot of religious imagery and symbolism in your film. Are you a very religious person?

PA: No, not at all. I'd really like to be, but I'm not religious at all.

EH: Why would you like to be?

PA: Because you need some help. You need some extraordinary help to live. And I think religion is a fantastic invention to lean on. But, in a way, you can't do that. Because I can't if I don't believe—then, it's silly. Everything has to be understood. I mean, I understand the necessity of religion, but I don't have what the Catholics call *blind faith*. You have to have blind faith, and that I do not have. So, I am not religious. But the Spanish have made an adaptation of the religion to fit their own problems. There are incredible ceremonies and incredible pageants, but they are human expressions. But God disappears; it's people relating to people. Really, the Spanish people use religion just to help themselves, not for worshiping, which is really something very human.

EH: Do you consider yourself apolitical?

PA: Oh yes. Definitely. I don't...in my films I don't talk explicitly about political things or political ideology. But in my heart I feel completely on the left. More on the left than the socialist party is. But, you know, in the last decade ideology lost all meaning. Now, I don't believe in ideology; I believe in personal behavior. I used to see how communist people behaved like fascists and also that people on the right could be very generous. I just can't make a label for people just because they belong to a certain party. In Spain, at least, the left is behaving like the right, and the right is trying to behave like the left. Everything is mixed. It's better to believe in something bigger and more simple.

EH: As you were saying before, Spain is a very religious country and one we perceive as being a very macho culture. Has that ever caused you any sort of conflict, being an openly gay director?

PA: No, not at all.

EH: So you never had to worry about hiding your sexuality in order to further your career?

PA: No. Curiously, in Spain, they are very liberal in that area. Here, it is not. But in Spain, curiously, we just don't talk about it. I mean, *Law of Desire* was very popular in Spain. We—and this is good—we don't make ghettos; we don't divide society between this and that. You

divide it here; but we don't talk about it. Here, you talk very much about it.

EH: How do you think your sexuality affects your work or informs your work in a way that separates it, perhaps, from that of a straight director?

PA: Really, a movie, a novel, a painting—everything is a reflection of yourself. But if you don't have any complex or prejudice, and you behave in a free way, everything depends on the talent and inspiration and your capacity to work. I mean, all the cases where the director has a problem with his sexuality, then that has a big influence on the film. All your problems, when you are working, become a kind of source to draw from—and not just inspiration. In general, if you don't have a complex about your sexuality, I don't think it has a big influence. Sexuality and sensuality are not just great energies that propel you toward life, but are essential parts of our natures, and it doesn't matter if you accept it or reject it, it's there and it has an enormous influence in your life. Even in the case of people who reject all types of sensuality. Their lives are marked by the absence. In a society that is very hypocritical about sensuality, then for me it becomes a kind of militance.

EH: The women in your films are generally more interesting, more clever and resourceful than the men. They're more layered. Is that how you see the sexes?

PA: Well, it's something I'm not conscious of. You know, dramatically, women are more attractive to play any role. In general, men are more boring. It depends of the kind of problem. I think any problem affects men and women in the same way; we're human, we're all similar. But, at least to me, women characters are more attractive. There is a greater possibility of surprise. And you can even talk about a male problem through women; it's freer. It's a matter of narrative and so on.

EH: The director in *Tie Me Up!* has a reputation for working well with actresses. You have that same reputation. Have you always had such a strong bond with your actresses?

PA: It happened from the beginning. It's something unconscious. I really don't know why, and I don't mind it. I find I have more ability in that area. But, you know, Spain is a country of good actresses. You really have problems finding good actors. Also, Latin males are less spectacular than women; they're more repressed. Male actors in Spain are not so...rich. But

when I find someone I think is a very good actor, I use them all the time. Like Antonio Banderas [the lead in *Tie Me Up! Tie Me Down!* and featured in most of Almodóvar's previous feature efforts]. He is great; he behaves exactly like the good actresses I know. If I had someone like that, I wrote good roles for them.

EH: Will you work with Carmen Maura again?

PA: Yeah. I'm sure. We've had a lot of problems this past year, we didn't see each other. But we fixed it up just before I came to America. So, I'm sure we'll work together again. I really would like to.

EH: A recent article said that you manipulated the fears and insecurities of your actors to get the reaction you wanted. Do you think that was a harsh description of the way you work with them?

PA: Well, you know, I think it's very difficult to say what my way of working is because it's different and changes from actor to actor. I behave in different ways. They are different, all of them, and I use different techniques with all of them. So, one way could be that way, but it's not a complete definition of my way of working.

EH: What will your next film be about?

PA: Well, I'm writing this script that will again have strong female characters and again have passion. But there will be something new for me, that I'm trying to build. I'm trying to write a portrait of a very bad women, which is something new in my films. Really an evil woman. It's a story about revenge. The protagonist will be a bad girl, a really bad girl like Bette Davis did so well. It's difficult to write but spectacular to perform.

EH: Are there any American actors you'd like to work with?

PA: Oh yes. There are quite a few. The couple in *Miami Blues*, [Jennifer Jason Leigh and Alec Baldwin] are gorgeous. I also like Melanie Griffith very much. Glenn Close is one of my favorites. John Malkovich, I think, is great. Robert De Niro... There are a lot.

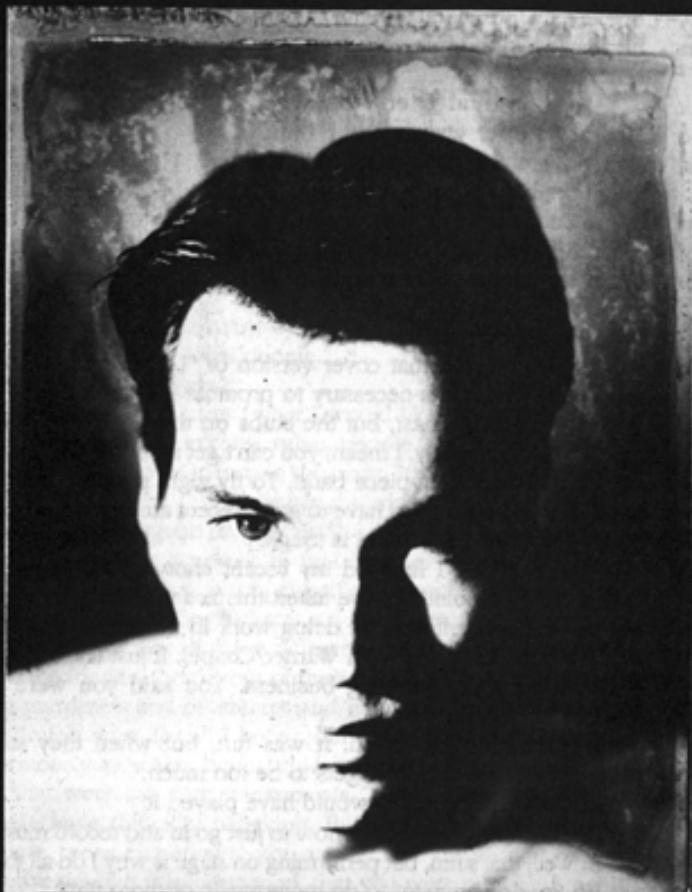
EH: Would you ever want to direct an English version of one of your own films?

PA: No, not for the moment. I don't feel passionate enough. Every film for me must be a big adventure, and if you've already made it, that attitude is not so strong. At the moment, I am not interested in remaking myself.

EH: Are there any of your films that haven't yet been optioned that you'd like to see another version or interpretation of?

PA: All of them. [He laughs.] ▼

PHOTO: ERIC JOHNSON



NEXT STOP — HOLLYWOOD

FROM *BRIGHT LIGHTS, BIG CITY*
TO *LAST EXIT IN BROOKLYN*,
ZETTE BRINGS HIS OWN BRAND
OF GENDER-BENDING
TO THE SCREEN

BY JIM PROVENZANO

Zette, also known as Bernard, has had a long career in New York as a singer, downtown rock star and club host. "At Area I sat around in the club for five hours a night, dressed up in some stupid outfit, talking to people who were drunk and obnoxious or sometimes funny and pleasant. I was a host/ hostess, depending on what I was wearing."

Recently Zette has won critical praise as Regina in Uli Edel's film adaptation of Hubert Selby's novel *Last Exit to Brooklyn*. His performance style is in high contrast to his manner in person; quiet, eloquent in speaking, with boyish looks and tigerlike amber eyes.

He doesn't live the high life imagined of someone with such a wild stage personality. "I'm working at the moment for a menswear designer, who is soon to be an ex-friend if he doesn't come up with some money."

Zette's is a career that spans decades, yet he doesn't show any wear and tear and in fact seems headed for a career renaissance.

Zette: You saw the movie last night?

Jim Provenzano: Yes. It was great. There were a lot of good reactions.

Z: They didn't hiss or anything?

JP: We hissed at the Sprite commercial. So, where did you film the scenes you were in? Munich and Brooklyn?

Z: Most of the stuff that I filmed in Brooklyn was edited out. The only thing that remains is the one scene at the end when we're at the gay restaurant/bar. That was done here. But interiors were done in Munich. Exteriors were done in Brooklyn, and they really needed very little set dressing at all.

JP: The film has a very contemporary content: the police violence, the strikers and all the gay scenes. When you were developing the character of Regina, did you think about that era?

Z: Not particularly. The book, I think, was written over a five year period. The hairstyles are from the late '50s, and for some reason the movie became set in 1952. One of those years they changed the Army uniforms, so they had to change the year based on which uniform they were able to obtain for the scenes of all the sailors on the ship.

JP: Did the casting people know you from your last performance in *Bright Lights, Big City*?

Z: No. Actually, Guy told me about it—Miss Guy to you. [We laugh.] Well, it would be. Do you know him from Boybar?

JP: Maybe.

Z: Anyway, he told me there was a casting director looking for people to play these wild transvestites that go around and terrorize people, which sounded totally hilarious. So I called up the woman that got me the part in *Bright Lights, Big City*. I made an appointment with the people the next day.

JP: How did that go?

Z: They were shocked to find out how old I was, and that I wasn't from England.

JP: But you look young, if not ageless, in the movie.

Z: Really?

JP: Yes, even though it was set in '50s, it was like a party we could go to tonight. That one line was great:

"This is getting sordid." The people in the theater loved that.

Z: It depends on the audience that you see it with. Sometimes they will laugh hysterically and other times there's not a peep.

JP: There was a lot more humor in it than I expected. There were so many different kinds of gay men in the film.

Z: Well, I wouldn't even say gay, just ... men, period.

JP: What was your audition for *Last Exit* like? Did you go in drag?

Z: Well, that initial time when I met them, no. And I should get back to the audition. I felt guilty about really going after the part until someone told me there were about seven roles, so I felt better, like it was fair game. When I read, this other casting director called me to read for the part, so I guess I was meant to be in this movie.

JP: Did you know any of the other cast members? Did you know the drag queen Robi Martin [who plays Goldie]?

Z: Robi I didn't know, except to order a drink at the World [where she was a bartender]. Steven Lang [who plays Harry Black] used to work at the pizza parlor in my neighborhood.

JP: It was nice to see so many local actors.

Z: I think everyone in the world was tested for this movie at some point or another.

JP: Yes, it was like "Spot the Cater-Waiter" in all the crowd scenes. Did you get to know the lead actors?

Z: Actually, we all met in Munich. I was there for the whole three weeks, though I didn't work for the first week and a half. They had to fly over a certain amount of people to get the better rate. So I was having a wonderful paid vacation.

JP: Had you been to Europe before?

Z: No. It was great.

JP: Did you travel to other countries?

Z: No, because I was waiting for a deal from another stupid record company, and they were gonna tour me around Europe, so I thought I'd wait until it was paid for. But I'm glad that deal didn't go through.

JP: Are you finding it true that it's a homophobic industry?

Z: Oh well, this particular record producer turned out to be one of the not-so-rare breed of homophobic homosexual. He liked me, but I think he was just kind of nervous to represent me.

JP: A mutual friend of ours, Howard Pope, was in your band [called Zette] for a few years. Tell me about the band.

Z: Zette's been around since 1972. So it was ten years before I met Howard. We've known each other since '82 and didn't begin working together musically until 1986, and then until last year.

JP: Did you tour?

Z: Well, we did that cover version of "Le Freak" and then worked where it was necessary to promote it. We would have gone to the West Coast, but the clubs on the Coast don't pay money, L.A. especially. I mean, you can't get a dime out of those places. I had an eight-piece band. To fly eight people, and the hotel rooms, I mean, you have to get a decent amount of money.

JP: Just being in a band is tough.

Z: Yes. When I finished my recent show at the World, I thought, this is pointless. I've taken this as far as it's gonna go. So then we concentrated on doing work in the studio and getting the publishing deal with Warner/Chapel. It just takes forever. It's a very slow-moving business. You said you were in music?

JP: Just a college band. It was fun, but when they start yelling "Play 'Free Bird'!" it gets to be too much.

Z: Oh gee, I probably would have played it!

JP: It's so much more fun now to just go in and record music.

Z: Well, that's fun, but performing on stage is why I do all this.

JP: So, do you want to do more music or more film?

Z: Well, I don't think there is any secret to the fact that as a musician it's much easier to cross over into movies than it is as an actor to be taken seriously as a singer or musician. If things happen simultaneously, that is the best. I'm not interested in playing every part that comes along, nor do I think I'm capable of playing every part. The production executive from *Last Exit* told me I would make a really fantastic assassin.

JP: Right, and you end up getting shot by Sylvester Stallone in the last reel.

Z: Oh, not necessarily, I would probably get away!

JP: In *Last Exit* Regina, although cruel to Harry Black, is a somewhat together girl. How would you feel about playing a truly evil role? Something like a stereotypical psychotic, queer killer?

Z: I have to be very careful playing queers. (That was your word, so I can say it.) I have to really, really be careful. There was another movie that I was up for. The character was just a sleazeball, totally corrupt, and the fact that he was a fag was the least interesting aspect of his character.

JP: I would never have a problem playing gay roles the rest of my life if they weren't stereotypically slanted as evil or corrupt or child molesters. Did you see *Longtime Companion*?

Z: There are all gay people in the movie, aren't there?

JP: Pretty much, but they couldn't find enough gay actors with the guts to play these characters.

Z: Oh, I'm sure, I'm sure. I'm not interested in being





pigeonholed at this point in any particular form. I don't want to have the Anthony Perkins syndrome, either. But the movie stuff I only use to promote my music stuff and it does not behoove me to only take roles that are seen from some sort of gay perspective. That alters what the music is about, and the music isn't totally gay either.

JP: Howard got me a copy of your album "Le Freak."

Z: Album? Oh please, you pay me far too much of a compliment. It was just a measly twelve-inch.

JP: But it sold well.

Z: Yes, I must admit that when it sold 8,000 copies I thought, "I don't even know 8,000 people."

JP: Somebody likes it.

Z: I guess. You know, what I would like to see musically is something that I don't see other people doing. When I was growing up in New Orleans in the early '70s I was considered to be a troubled teen. I was horribly misunderstood.

JP: Like *Georgette* [in *Last Exit*]?

Z: There's not a person in that book or movie that I don't know, either as being within myself or someone that I had very close contact with. New Orleans is a really sleazy town, and anybody who says that all those different people in *Last Exit* would never be friends, they're out of their minds. I would run around with murderers and prostitutes and go-go dancers. I knew girls like Tralala who, for all I know, came to the same end. I knew enormously muscular, huge, bruiser guys, who later ended up in jail, that went out with transsexuals. That's something a lot of people have difficulty believing. But even with all these wild deviate types, whatever, you could feel oppressed simply because you felt misunderstood, that you were a misfit. It could be a teeny-tiny rural town or a bustling urban area.

JP: You went to Jesuit high school, I hear.

Z: For a few years. I didn't finish. At that time I was more interested in terrorizing everyone.

JP: Then perhaps you should have stayed a Jesuit and become a priest.

Z: My uncle's a priest. He's a very reverend right monsignor, something under being an archbishop.

JP: Really?

Z: Yes. And he's no 'Mo that I know of. Somehow I don't think he is.

JP: This conversation's taken a real twist.

Z: But back to those positive role models. What I would like to do is fill in what isn't there for the troubled teen. When I listened to Bowie, it wasn't like, "I wanna be like this guy." It was, hey, here's somebody who thinks the way I think. There's no role model there anymore. It's certainly not David Bowie anymore, who—

JP: Hangs out with Gups 'n' Roses.

Z: Exactly. I mean, what is he doing, that one?

JP: He's a chameleon.

Z: Oh, but he's turning into a total asshole. He talks about how he hates all the old songs, y'know, now he's in a suit, and all this other stuff is a lie: "I wasn't a fag, I wasn't a bisexual..."

JP: "I wasn't Ziggy Stardust..."

Z: Right. But now he does this "Greatest Hits Tour" after Tin Machine. So, he goes from being a fag to being a pop icon, rejecting that. Now he's trashing the pop icon stuff, he's just gonna do these fag songs one last time for the old fans, and then reject all that. And then Angela Bowie comes out and says that David and Mick Jagger slept together.

JP: I don't want to defend a performer's rejecting their earlier gay images, but don't you sometimes get tired of doing older material?

Z: Well, yes, that's why I still perform. Assuming those records are still available, someone who buys them now, those songs will mean something different to them than they did for you when you wrote them. You pick and choose the songs that grow with the times.

JP: So, going from tights to business drag isn't—

Z: Oh, I don't mind that. It gets to a point where if you were all dressed up it would look silly—

JP: Like Alice Cooper.

Z: Yeah. I mean, Bowie hasn't worn leotards in years.

JP: And thank goodness for that.

Z: I mean, I myself only have a few more good years of that. I don't even like to wear gobs of goo on my face. It was time to sort of get on with it. But to me, nobody writes stuff now for the misfit kids, like: "Hey, it's okay to be yourself. You don't have to conform, you don't have to do this." And that's what his music did for me, also Roxy Music, T Rex. It's not what they said, but how they presented themselves.

JP: Yes, the otherness. Are there other bands that you think might speak to people this way?

Z: Actually, some of the stuff that Morrissey [of the Smiths] does is okay, but he does tend to whine a lot. There are some groups that do it — *Monkey's Gone to Heaven* by the Pixies sends chills up my spine. Anyway, my goal in life is to make the people who normally feel uncomfortable comfortable and to make the people who are normally comfortable feel uncomfortable. Even if it's just for three to five minutes—however long the song lasts.▼



LOOKout



**WE'RE
BRINGIN' OUT
THE VERY BEST**
...Just For You!

Photo: Michael Wakefield

There's no end in sight. The outing craze has now even swept into the Food Emporium on Sixth Avenue and 13th Street. (We hear they're trembling in the fruit section).

—Michael Wakefield



Sign of the times.

Photo: Michael Wakefield

—Sarah Pettit



OUT OF MY HANDS

BY BRADLEY BALL

The moment is always unexpected and not altogether welcome. I might, for example, be served an ineptly crafted Tom Collins. Or somebody passing me in the neighborhood might be smoking a joint. Or, most particularly, I might suddenly happen to hear the Fourth Movement (*Adagietto*) of Mahler's Fifth Symphony in C-sharp Minor and I am seized, as I suppose most are, by an acute remembrance of my years at Western Canada High School. The memory takes my breath away and during that disorienting moment, I truly believe it is not only possible but downright imperative to cross the street, any street, and enter the cool, reassuring darkness of Peppe's Ristorante and Paesano Lounge once more. Of course I am always disappointed and must always cross the street again, preferring, as I do, the sunny side. (Ironically, if I actually were to be standing in front of the cenotaph at dear, old Western—having presumably been abducted at gunpoint—I would only find, upon traversing 17th Avenue, just another T.G.I. Friday's. Hardly reassuring, that.)

More profoundly affecting than this tendency to be mercilessly scraped across my memory like a dusty phonograph needle is the strange realization—and both the sessions and the medication are

generating some mighty strange realizations lately—that no matter how many books I read (most recently Jacques Brault's *Agonie*) or discussions I attend (most recently "Outing: Right or Wrong?—Part XXVIII" in Alvin and Earl's living room, as usual), all I need to know I learned in Grade 11. I learned, for example, that if you don't want to be traced later, you shouldn't provide your correct telephone number in the first instance. I learned that plagiarism yields higher profits than forgery but requires a greater investment of time. And I learned only to shoplift from establishments at which you are well-known as a regular, *paying* customer (the correlative to this, specific to 7-Elevens, used to be that if you order the largest-sized Slurpee, the cashier will be kept occupied just long enough for you to pocket a pack of the display cigarettes but I notice that 7-Elevens these days have self-service Slurpee coolers and 24-hour surveillance cameras. *Où sont les nieges?*)

It comes, then, as no surprise to discover that making one's way through the lesbian and gay *Gemeinschaft* frequently calls upon many, if not all, of the same social skills acquired during those tender years. For example, it's still important in one way or another to know who can be relied on to buy a nickel bag of oregano when you're short of cash, and to understand that while those who serve on the students'

council (at Western, this was a particularly meagre and unattractive group) may have the respect of the teachers, the people who hang out in the parking lot generally have better parties. (One might be tempted to liken working at *OutWeek* to working on the school paper, but the absence of a faculty advisor weakens that analogy.)

All of which brings me, in case you were wondering, to my most recent Ding Out! experience. Earlier in the week, I had accepted an invitation to have supper with a young man who was (at least during my, shall we say, senior year) one of the most popular personalities on the gay and lesbian campus. I, frankly, considered it something of a coup and even suggested we go to that new Galilean restaurant in the East Village, Slouching Toward Bethlehem, where we would be seen by *tout le demimonde*. Propitiously, I mentioned these plans to an acquaintance of mine who reads the fluctuations of the *Gemeinschaft* better than a seismograph and who begged me not to use his real name (I shall call him "Agamemnon.")

Anyway, "Agamemnon" emphatically told me that my prospective dinner partner was not only *not* a popular personality any longer but was actually a reviled figure—I have since been informed that there is audible hissing when his name is invoked, which is why I shall refrain from using it here. With this new and terrifying knowledge, I immediately cancelled the supper without one word of explanation and went instead to the revolving cocktail lounge of the Marriott Marquis Hotel to contemplate my narrow brush with social opprobrium. While the pianist played "Bosom Buddies," I recalled once again the most vital lesson I'd learned not so many years ago in Grade 11: Never, but never, trust anybody in a water fight. ▼

THE THREE BIGGEST LIES IN NEW YORK

I'm not queer!

I won't cum in your mouth.

I read the New York Post.

— Jim Provenzano



By Michelangelo Signorile

Sometimes life can be almost sweet — until you open up *Vanity Fair* and find some homophobe staring you in the face from a glossy layout where a nifty little puff piece eagerly awaits.

In the June *Vanity Fair*, Bob Colacello — a man I have always looked up to as a seasoned journalist — has written a profile as soft as clay about the monstrous "Diceman". In this piece, which cleverly tries to present itself as balanced, using all the proper buzzwords (*racist, sexist, homophobic*) — only *one* person, comedian Bob Goldthwait, is actually quoted criticizing hate-inciting Andrew Dice Clay and pointing out his dangers. Rather than go to well-known Black political leaders or even Black entertainers to see if they think Dice Clay is racist, Colacello elicits a quote from an obviously self-loathing Black fan of Dice Clay's — a man who is a member of the idiot comedian's fan club, and who, of course, sings his praises. In fact, Colacello asks other people from Dice Clay's fan club what they think of him. No openly gay or lesbian performers, public figures or leaders are asked their opinions of Dice Clay's homophobia, and no leading actresses, feminists or famous women are quoted discussing the comedian's sexism. "I called some fans at random from a list provided by the Andrew Dice Clay Fan Club," writes Colacello.

What kind of journalism is this? It's the *Vanity Fair* kind, of course. It's the Tina connect-the-dots-and-you'll-see-that-I'm-actually-headed-for-Hollywood Brown School of Rim-Job Journalism. It's the kind of journalism in which the basic rule is: Don't offend anyone who's making bucks for (VF Hall of Fame alumnus) David Geffen, (VF Hall of Fame alumnus) Barry Diller, Sandy Gallin, Lee Solters (all of whom are getting a piece of Dice Clay) and the rest of the gang on the Coast, because they're the ones who are going to open their arms to you after you're sick of being a magazine editor and want to become a film producer/director/whatever in Tinseltown — or even if you just want to get invited to some fabulous parties.

While only one person in the article (in addition to the *Village Voice*) is quoted speaking negatively of Dice

three-picture deal. However, David Geffen, whose record company is distributing Dice Clay, is obviously running scared since his Guns 'n' Roses PR fiasco now has him labeled "Hollywood's Hitler" (local L.A. activists' monicker, not mine). He's mentioned in the article as the distributor but refused comment on Dice Clay's act.

What's queer about all of this?

Actually the people behind Dice Clay. EVERYONE BUILDING UP THIS MONSTER IS GAY. And then there's Bob Colacello, a journalist who is gay, doing a *Vanity Fair* puff piece on the homophobe. Jesus, come to think of it, Annie Liebovitz even took the photos!

I decided to make some calls.

And everyone squirmed.

I phoned Liebovitz a few times but she wouldn't return my calls.

"It's a personal matter," I told her assistant, Kasia, on my fourth try.

In Your FACE

Andrew Dice Clay's scented, sexist, racist, homophobic humor has something to offend everyone — except Blacks, one of which landed him a three-minute deal. The first, *The Adventures of Andy Dice Clay*, rips open racial wounds. Is the first film from Broadway just a shocking backdrop to a rapist tale, or is he our worst nightmare? **WASH. POST** reports from the theaters

For those who think Dice Clay is just a racist, sexist, homophobic humorist, the first film from Broadway is just a shocking backdrop to a rapist tale, or is he our worst nightmare? **WASH. POST** reports from the theaters

Andrew Dice Clay's scented, sexist, racist, homophobic humor has something to offend everyone — except Blacks, one of which landed him a three-minute deal. The first, *The Adventures of Andy Dice Clay*, rips open racial wounds. Is the first film from Broadway just a shocking backdrop to a rapist tale, or is he our worst nightmare? **WASH. POST** reports from the theaters

Sometimes life can be almost sweet — until you open up *Vanity Fair* and find some homophobe staring you in the face from a glossy layout where a nifty little puff piece eagerly awaits.

Clay, 10 individuals sing his praises — and a few of them are quoted more than once. Most of these are people who have built him up and are making lots of bucks off him. Among them is his manager, Sandy Gallin, and Barry Diller, honcho at 20th Century Fox, which has given Dice Clay a

"Well, you can tell me. Really, she's very busy," she said.

"OK. I'd like to know how Annie felt, as a lesbian and as a woman, about shooting a man who makes his fortune by being homophobic and sexist; by inciting violence against her own kind."

See GOSSIP WATCH on page 59

Out on the Town



With Liz and Sydney

by Liz Tracey and Sydney Pokorny

Sydney: Retro madness? Perhaps, but the hippest lesbian thing this side of **Barbara Stanwyck** is **Jenny's** newly revived **Girl Bar**. Lots of energetic dykes in "Lesbian Seagull Discovered" T-shirts and leather emcee jackets, *OutWeek* staff members and one woman named **Susan** who jumps on stage and performs her rendition of voguing to **Madonna's** *Vogue* at midnight—just a few of the highlights at this incarnation of **Girl Bar** at the Pyramid.

Liz: A new night for women began last week at the new **Lismar Lounge** (new — meaning you can see the floor, and it actually looks very nice). Tuesdays are **Love Shack** night. The DJ plays alternative music *a k a* early, '80s New Wave Music. The pool table is always busy, the women are all pool sharks and drinks are cheap. "Everybody's movin', Everybody's groovin', baby..." Last Monday saw the **Roxy** host a benefit for **DIFFA** (Design Industry Foundation for AIDS).

Rockshots (a poster/greeting card company whose models hold either universal appeal or universal repulsion: Large, beefy men with bi-level haircuts and large-breasted women in string bikinis) presented their models for ogling, and a stripper show that held an audience captive with favorites like "Greased Lightning" and "I Need a Hero." Despite all appearances to the contrary, the announcer for the revue insisted this was for "the ladies in the house" (!), even when the only people yelling any encouragement were **Richard Move** (a *k a* Mr. YoYo) and his friend (Where's the skin?). The announcer was reduced to yelling, "What do you want him to do?" Put his clothes back on, most likely. After the strippers, **Miss Glammamore** gave a performance as a female **Elvis** that in three minutes made up for the arduous beef jerky before it.

Sydney: The **Choice** may be padlocked by the City Disco Task Force, but its legendary DJ's are not forsaken. **Larry Levan** showed up unannounced one Friday at **Quick!** and played until

5 am. Somewhere around 4:00, **Quick!** began to look like the **Choice** with half the crowd slumped on stools, dance floors, or any relatively clean, dry spot, while the other half flailed wildly. As for me, well, somewhere around 4:25, I had a transcendent moment on the dance floor. As for **Liz**, she was sound asleep on a bar stool. Old habits die hard.

The **House of Ecstasy's** "Affluence Ball" at **Red Zone** was an exercise in artifice, pomp and many circumstances (as with every ball, controversy reigned supreme). The **Choice** and DJ **Richard Vasquez** co-hosted the ball with an invitation that read: "While we are in X-ile,

Robi (formerly of Mars) says that other job offers are being entertained — we're honestly pleased to hear this, as we know openings for transvestite bartenders don't just come screaming around the corner every day.

why not X-periment with the **House of X-tacy?** **Princess Diandra**, the house-mother, opened the ball by lip-syncing "My House" from the latest and least-greatest **Diana Ross** product, *Working Overtime*. **Liz**, a member of the house, walked as an X-ample of a "gay momma." Winners were given a bottle of **Moët**, a silver goblet and a silver dollar sign and, perhaps fittingly, the **House of X-travaganza** collected the most \$\$\$\$. Publicity stuntress **YoYo Disco** brought new life to "over-ness" as she impersonated **Lady Godiva**—wearing nothing but a billowing white wig. She sat topless atop a large, white (real) horse and blew away the other contestants in the *femme fatale* category. One shocking moment came when **Codie Field** (a *k a* **Ravio**) appeared topless as runaway legend **Edie Sedgwick**. After which, illustrator **Alvaro X-travaganza** and father of the **House of Field, Patricia**, fought tooth-and-nail about a run in a runway "model's" stocking. This led former **Fag Bar** go-go boy **Derrick Ecstasy** to remark, "It's outside we are persecuted,

so we shouldn't fight between ourselves in here."

Liz: Sunday at **Mars** saw some shockers—**Lolitta Holloway** atrociously lip-syncing her song (?) "Ride on Time," then telling the audience, "Honey, if you thought that was bad, that's what I thought the first time I saw that girl sing my song." Upstairs on the third floor, many a thirsty soul was sent packing when they learned **Robi**, drag queen, (celebu) bartender, actress and foundation-garment worshipper, was no longer employed by **Mars**. The reason? The ownership says she gave out too many drinks. Judging for ourselves, it may have been the quantity of alcohol per drink that caused the infamous

Red Devil hangovers. She says that other job offers are being entertained—we're honestly pleased to hear this, as we know openings for transvestite bartenders don't just come screaming around the corner every day. It's more than unfortunate that a

higher profit margin has proven more important than a great bartender with personality (and a following).

Sydney: **Robi** said that she was never warned by the management that a problem existed—until she was fired. **Robi** announced on stage at **Mars** that the real reason for her firing was that she worked for **Larry Tee** at **La Palace** on a Friday night. And formerly unreliable performer **Grace Jones** has had a perfect attendance record for her last three N.Y. engagements. The most recent at **La Palace De Beaute** was probably due to the positive force of host **Larry Tee** who crossed his fingers all night long.

Liz: I would like to apologize to the women of **Doll Bar**, which I inadvertently placed weekly at **Limelight**. In fact, it is Thursdays at the **Michael Todd Room**. **Sydney** usually checks our facts—but she was in **Atlanta**. She's promised not to go away anymore.

Sydney: Also moving to the **Michael Todd Room** on first-of-the-month Saturday nights is **Her Planet**, which left **Mars** over a dispute about door policies. ▼

"Ummm...I don't think...she'll want to answer that...I mean, she's very busy."

"Well, I'll call back again to see if you have an answer."

"Oh...umm...OK"

Bob Colacello and I had an hour-long, sometimes heated, yet perhaps productive and even enjoyable, exchange. He's really not a *bad* guy. But he is definitely immensely caught up in all of his social bullshit, spewing forth complex, frightening ideologies as he desperately tries to rationalize his incessant —

Oh, why don't I just let him speak for himself:

- On his story and using "fans" as sources: "I don't think it's a soft piece. I think it's balanced. The issue came down to whether or not the fans were being incited by him, and that's why I called fans — to ask them."
- On Dice Clay and his brand of

"Rich
people
give
us
jobs"

— Bob Colacello

comedy: "It's still a question mark in my mind. I think, on one hand, it's good to relieve the tensions that are there and that will always be there. It's got to come out....See, I completely sympathize that there might be a *reverse kind of repression* [my italics] that's going on. We live in a time now when it's perfectly OK to make jokes about conservative institutions but not about liberal ones. It's OK to make jokes about macho guys but not about gay guys. That's not fair."

- On his own accountability to the gay community: "I think it's up to

me to decide what offends me and I think my identity is based on more than sexuality. If you want to label people with one narrow, little thing, then that's your life; go ahead and do it. But I don't think most people are that way. And I think you have a very narrow-minded, fascistic, McCarthyite point of view."

- On AIDS: "People die of lung cancer too, you know....There are other diseases. What about cancer? Not enough is being done about a lot of diseases. ... You're confusing the issue of homosexual rights with the fact that people have a disease....I don't see where you say that nothing was done [about AIDS]. It's been my perception that since 1982 — once they knew what it was — that there's been more and more money spent on it. More and more...Jesse Helms is an extreme minority in Congress."
- On the rich: "Not all rich people are bad. There are some pretty horrible poor people, too, you know. And there are some good rich people....Rich people give us jobs."
- On the Buckleys: "Bill Buckley's first antigay column, as far as I know, has been retracted...I don't agree with Bill Buckley on every single issue, no. But I don't think Bill Buckley is a person who is all that terrible, either. I told him

myself that I didn't agree with that column....I think he's absolutely wrong on that one issue of putting tattoos on all people with AIDS....The reaction against the column showed how isolated that position is....I think in many areas I happen to agree with him; in terms of anti-communism and the free-enterprise system....I know a lot of people who see the Buckleys socially but would never dream of reading the *National Review* or of agreeing with Bill politically. His wife told him herself that the "tattoo" column was terrible. She came

as close as she could to denouncing him without renouncing what she feels is her wifely duty....Some people believe in certain religions. I don't believe in the Catholic faith as much as the Buckleys do. But some people take marriage very, very seriously. I don't think we have a right to criticize people. I don't criticize a person who has six

"No
comment"

— Annie Leibovitz

divorces; nor do I criticize a woman who stands by her husband. Those are two different choices that two different women chose. I think both are equally valid, allowable in a free country where you have a bill of rights. Each person should choose for themselves. Pat Buckley has come close to publicly repudiating her husband without doing something against her own faith."

- On the media: "I don't think the media is tilted by any means toward the right wing....You think the media is homophobic? I don't agree. No, the media is not homophobic. But you say the media is homophobic — then I guess I just know a lot of phonies."

I called Annie Leibovitz again. "Who's calling...Oh, uh, sorry, she's in a meeting," said a man. "I'll take a message."

"It's OK. I'll call back," I answered.

Bryn Bridenthal, David Geffen's PR person, was truly nasty to me a few weeks ago when I'd called her asking to speak to the supreme self-loather himself regarding Guns 'n' Roses. But that was before I

See GOSSIP WATCH on page 70

Film

The New Festival

Cannes and Christopher Street Collide in the Gayest Show on Earth

The New Festival: The 1990 New York International Festival of Lesbian and Gay Film. Biograph Cinema, 225 W. 57th St. Call 966-7722 or 966-5656 for program times and information. May 31-June 17.

by Karl Soehnlein

Going to the movies is as New York as a trip up the Empire State Building. Unfortunately for the lesbian and gay male cinephile, the experience is often meaningless and superficial at best and offensive to the core at worst. (I have one queer friend who won't go see anything anymore because he's sick of every film's hero being given a couple of random antigay "jokes" to help build his character.) Fortunately, relief is on the way: The New Festival begins this week.

Now in its second year as an organization, the New York International Festival of Lesbian and Gay Film—the New Festival—is fast becoming an indispensable part of the queer cultural landscape in this city. Running for 18 days and nights—four longer than last year—the festival has all the indications of growing into a truly representative film event for the gay and lesbian population of this city. "Passion, Politics and Popcorn," the festival's logo this year, conjures up more than just going to the movies; it alludes to the important role cinema has come to play in our lives. Organizers are promising something for everyone. Among the special programs this year are "Gay Asia," featuring rarely seen films from Thailand, the Philippines, Japan and Hong Kong; "Strength of Survival," a series of works about AIDS including independent features, activist videos and safer-sex efforts from around the world; and "Parting Glances," a look

back at gay and lesbian feature films of the past decade, complete with a brand-new presentation by author/activist Vito Russo specially commissioned for the festival (it's dedicated to the late Bill Sherwood, whose feature

Horowitz and Programmer John Lewis made the first attempt at a citywide lesbian and gay film festival since Peter Lowy's long-running event ran out of steam in 1987. By all accounts, last year's event was exciting and successful. Still, there were problems, not the least of which was a sense of limited programming vision. Arthur Luiz, who helped with last year's festival and



DESSERT HEARTS

Nocturne by Joy Chamberlain, a Maya Vision world-premiere

film of the same name remains for many the best on contemporary gay male life). Films by lesbians are especially prominent in this year's festival. The organizers are committed to correcting the under-representation of work by women usually found at events like this one, and have brought together a diverse collection of feature film, documentary and video work in the "Women Direct Series."

The festival was "new" last year, when Executive Director Susan

returns this year as associate director, sees the situation as a matter of being new at the game. "Because it was the first year—as in any organization—there's going to be things that get left out. This year the outreach was much better. ...We have a program committee and a number of advisors." Jeffrey Lunger is the Program Committee chair; he feels very strongly about its collective effort at diversifying the festival's offerings: "To my mind, there's been more of an effort made to



ON HER MAJESTY'S SAPPIC SERVICE
Stuart Marshall's *Comrades in Arms*

include women's programming, films by and about people of color, tapes and films concerning AIDS. Those were areas that, if not avoided, were just not dealt with last year."

I spoke recently with Luiz, Lunger and Patty White, the women's programming curator, at their busy and cramped downtown office (Horowitz, executive director again this year, was unavailable for the meeting; John Lewis is not longer involved). Though clearly united in their efforts, each programmer presents a different vision of the festival's significance. "When I was growing up, there was never a gay film festival in my hometown, or in Boston, the 'big city' nearby," recalls Luiz. "Now people can see not only what's going on in the United States but in over 15 countries represented in the festival. ...It's a great image builder for gays and lesbians throughout the country."

White is particularly concerned with addressing the needs and issues of women filmmakers. "It's already hard enough if you're a woman, and almost impossible if you're a woman of color or a lesbian, to get the bankroll to make your 35 mm film." She sees

the festival as a way to nourish the community by providing it with a high-profile, "uptown" festival that gets national attention from distributors and hopefully some notice from the mainstream press (it may even get a *New York Times* review this year—which would be a first).

Jeffrey Lunger, who organized last year's Derek Jarman retrospective, points out that the New Festival is a forum for film and video makers whose work doesn't get played that often. He's especially excited by the programs of short films in the schedule ("It's a lot of local talent"), as well as some of the neglected films from the 1980s being given a second look. These include Ron Peck's *Empire State*, with Martin Landau as an American business-

man into S&M and music by Jimmy Sommerville, and the Terence Davies trilogy, three shorter works from the director of last year's highly acclaimed *Distant Voices, Still Lives*. Both Lunger and White can't speak highly enough of *Oranges Are Not The Only Fruit*, a British production based on the Jeanette Winterson novel (making its East Coast premiere here) that was a surprising hit in England. White describes it as "a lesbian coming-of-age story," where "the charm of the heroine and her rebelliousness are based on her sexual orientation." White also cites German director Ulrike Ottinger's *Dorian Gray in the Mirror of the Popular Press* as one of her favorites. "I'm an Ottinger fanatic," she admits. "Through the festival circuit she's starting to be claimed as a lesbian *auteur*, as I think she should be. She certainly has an unconventional enough vision."

One film you won't find in this festival is *Longtime Companion*. The first film with completely gay subject matter distributed by a Hollywood studio since *Making Love* in 1982, it was a possible inclusion in the festival until its distributors opted for a pre-Memorial

"THE BEST AMERICAN MOVIE THIS YEAR!"

FUNNY, TOUCHING AND VITAL!

—Peter Travers, ROLLING STONE Magazine

"ONE OF THE MOST POWERFUL FILMS I'VE SEEN THIS YEAR!"

—Joel Siegel, ABC-TV

"TWO THUMBS UP!"

—Siskel & Ebert

"★★★★★!"

—David Patrick Stearns, USA TODAY

LONGTIME COMPANION



Harmon Films
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CINEPLEX OOD ON
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CINEPLEX OOD ON
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73RD ST. BETW 7TH
& 8TH 691-4144

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QUEENS
CINEMART TWIN
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CINEMAS 454-0800
NEW JERSEY
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AMBOY MULTIPLEX
SAYREVILLE
721-3400

NASSAU

CINEPLEX OOD ON
ROCKVILLE
CENTRE TWIN
ROCKVILLE CENTRE
678-3571

CINEPLEX OOD ON
SOUNDVIEW
CINEMAS
PORT WASHINGTON
944-3000

GENERAL CINEMA
ESSEX GREEN
WEST ORANGE
721-7755

SUFFOLK

HAMPTON ARTS TWIN
WESTHAMPTON BEACH
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CINEPLEX OOD ON
SHORE QUAD
HUNTINGTON 421-5200

LOEWS SOUTH
SHORE MALL TWIN
BAY SHORE 666-4000

WESTCHESTER

NATIONAL AMUSEMENTS
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GENERAL CINEMA
CENTRAL PLAZA 4
YONKERS 793-3232

CONNECTICUT
TRANS-LUX
PLAZA
GREENWICH
889-4030



BEHIND THE SCENES

Jeffrey Lunger, Patricia White, Arthur Luiz, Susan Horowitz, Marc Berkley, Nan Buzard

Photo: T.L. Litt

Day opening. The film's critical success and promising box office raise an important issue: Will the need for exclusively gay and lesbian film festivals diminish as mainstream America gets used to seeing our lives on the screen? Arthur Luiz strongly believes that will not be the case. "That would be like saying, 'Will there ever be an end to Black History Month?' When you see a film like *Longtime Companion*, you know that compromises were made in the production and the editing process so that straight audiences wouldn't be offended. When you have a film festival run by lesbians and gay men you can go beyond that point where 'Hollywood' will go. There will always be that necessity until society changes."

Not that gay films released to mainstream audiences don't have their benefit. White sees these films as vehicles for community discussions. "One of the most important things that happens when a film like *Longtime Companion* comes along—and everytime somebody throws something up there that's about us—is that a dialogue happens in the community. It's just the fact that the film is there and everybody is seeing it." At the same time, it allows the

organizers of a gay and lesbian-run event like the New Festival to be somewhat selective about what they include. White notes, "As more things get made in the industry, like feature films with gay people in them, we don't just have to say, 'Everyone's hungry for images,' and just present whatever's out there, whatever *they're* telling us we're like." Though the festival is not promoting a particular agenda, it's impossible to avoid the political reality of such an event. White continues: "Just about everything that happens in the gay community is political—all of our cultural events, the way we write our own history—like it or not. ...I tend to see changing the way people see, and *what* people see, as political."

The festival sets its tone from its opening night, when it offers two U.S. premieres of British films, Stuart Marshall's *Comrades in Arms*, a vibrant documentary about gays and lesbians in England's World War II armed forces, and *Nocturne*, Joy Chamberlain's delirious film about lesbian desire unleashed. Both films were produced by Maya Vision, an independent production company that focuses on disenfranchised communities and has a heavy

gay and lesbian presence. Other highlights of the festival's first few days are *Beyond Gravity* and *Night Out*, two dramas from Down Under; the world premieres of *Crocodiles in Amsterdam*, a women's "buddy" film; Dutch filmmaker Eric de Kuyper's experimental collage *Pink Ulysses*; and the highly recommended *Novembermoon*, a lesbian love story set in occupied France. Audiences will also have a chance to pay respects to the dearly departed Barbara Stanwyck and Capucine, teamed up in the classic *Walk on the Wild Side*.

Horowitz, Luiz, White and Lunger are anxiously awaiting opening night, hoping that it is both an important community event and a gala cultural affair. It's also the unofficial kickoff for Lesbian and Gay Pride Month, a fact that pleases Arthur Luiz. "We can't forget that we are different," he sums up. "It would be nice for everyone in the world to say, 'I love gay people, I love lesbians,' and we'll all live happily ever after. But there is a difference. I don't think these filmmakers are looking for acceptance from the audience. They're just presenting our lives." Which, in the final analysis, makes for a movie-going experience both passionate and political. ▼

America's Queerest Home Videos

Short video and film work at the New Festival

by Peter Bowen

As the incredible popularity of *America's Funniest Home Videos* demonstrates, Americans are directing their expensive video equipment at each other more and more frequently. Not to be outdone (or overrun) by our media double, the "general population," lesbians and gays have in recent years turned this technological revolution to aid and abet our revolution. Too often shut off from traditional funding, lesbian and gay artists, art collectives and energetic private citizens have picked up video cameras to document a reality we know all too well but can never seem to find in our *TV Guide*. Much to its credit, the New Festival has recognized this creative explosion of short films and video by creating specific programs designed to showcase this impressive work.

While much of the video work is documentary in format, it chronicles the history of lesbian and gay people from the inside out by doing away with the cultural myth of an unbiased reporter. Not content to be passive observers of the media distortion of the AIDS crisis, video collectives like DIVA TV (Damned Interfering Video Activist Television) in *Pride* (1989) and Testing the Limits in *Voices from the Front* (1990) have used video to reimagine the ongoing struggle of people living with AIDS. In John Goss' *Stiff Sheets* (1989), which records an L.A. ACT UP fashion show/AIDS demo, and John Greyson's *The World is Sick (Stc.)* (1989), an activist's account of the Montreal International AIDS conference, humor provides a powerful weapon against government indifference and medical profiteering.

While much of the AIDS work borrows from a documentary tradition, others appropriate equally powerful video formats (MTV, commercials, porn, etc.). On Saturday, June 9, Gregg Bordowitz and Jean Carlomusto of G.M.H.C. will present *Safer Sex Shorts*, a program displaying the latest in sexy safe porn, as well as AIDS-related public-service announcements, educational films and music videos from DIVA TV, Gran Fury, Aidsfilms, Isaac Julien and Carol Leigh, to name just a few. Next to these "public" pieces is work whose personal and poetic approaches attempt to make sense of the AIDS crisis by focusing on the local crises of specific individuals. Tom Kalin's by-now-classic *they are lost*

to vision altogether (1989) offers a lyrical history of the AIDS crisis through a fragmented memory of Hollywood movies, television reports and personal vision. Robert Beck's *The Feeling of Power* (1990) turns his award-winning proposal for a video camera into a jagged autobiography of his emergence as a gay man and video activist. Carl Michael George's short film, *D.H.P.G. Mon Amour* (1989), reveals the immense heroism in the daily life of a couple living with AIDS. And finally, Phil Zwickler's and David Wojnarowicz's *Fear of Disclosure* (1989) brings to light the sexual apartheid suffered by HIV-positive individuals. Also of note are Bob Huff's *We're Desperate, Get Used to It* (1988) and Ellen Spiro's *Di Ana's Hair Ego: AIDS Info Up Front* (1990).

While video technology has been used most immediately to address the AIDS crisis, it also brings to light the rich and varied communities of lesbians and gay men. In addition to Marlon Rigg's incredibly moving *Tongues Untied*, the New Festival has included Pratibha Parmar's *Memory Pictures* (1989), a poetic account of Indian photographer Sunil Gupta, Mona Smith's *Honored by the Moon* (1989), a documentary on the proud traditions of Native American lesbians and gays, and Richard Fung's *Chinese Characters* (1986), an Asian critique of traditionally "white" gay porn. Other video work, like Pam Walton's *Out in Suburbia* (1988) and Marilyn Burgess' *A Woman of My Platoon* (1989), documents vastly underrepresented lives of lesbians. In addition, the New Festival is hosting a free panel on June 9, "Under Repair: The Construction of Ethnicity and Gender in Film and Video," to address the difficult representation of race and sexuality.

Although it is impossible to review the complete wealth of shorter work offered by the festival this year, I would encourage everyone to catch what they can. These pieces, in all their variety and imagination, pay tribute to the complicated, sometimes contradictory, world we too simply call the "gay community." ▼

 NEXT WEEK:

A CRITICAL GUIDE TO THE NEW FESTIVAL

Theater

Power in the Darkness

German Requiem by Eric Bentley. The Living Theatre. 272 East 3rd St. 979-0604.

by Michael Paller

Eric Bentley is interested in power—not for himself, mind you. Thirty years ago he quit as the influential theater critic for *The New Republic* and became a playwright—not a move guaranteed to bring one fame, money or power. His plays, however, often revolve about the phenomenon of power, and the lengths to which people go to avoid sharing it with others who are unlike them (in *The Recantation of Galileo Galilei*, the powerful are threatened by a man with new ideas; in *Lord Alfred's Lover*, Oscar Wilde's different sexuality must be suppressed; *Are You Now or Have You Ever Been?* examines the menace ostensibly posed by alien political beliefs).

German Requiem, in its world-premiere run at the Living Theatre, is also about power, and the distrust that seems to occur naturally with it. It is concerned, too, with the constant war between the official truths of our rulers and competing truths about ways of thinking, being and loving.

Based on a novella by Heinrich von Kleist, it is the story of the enmity between two branches of a medieval Swabian family: the Schroffensteins of Rosset and those of Varvand. The patriarchs come to blows over the inheritance of some land. The Rosseters accuse the Varvanders of the murder of one of their young princes, and from that moment, the families, whose castles are only a short distance apart, become separated by a series of rumors. Only young Prince Otto of Rosset (Gary Brackett) and Princess Agnes of Varvand (Pat Russell) try to find the truth behind the rumors.

Judith Malina, one of the co-founders of the Living Theatre, has directed the play in the theater's new headquarters on East Third Street, on a stage the shape and size of a shoe box. Perhaps reflecting the Living Theatre's political

bent, she has placed the Varvand Schroffensteins—generally slow to anger, quick to trust—on the house-left side of the stage; the angry, reactionary Rosseters inhabit the right. Although the cast works hard, it is generally not up to the demands of the script. With the exception of Bob Paton, the blind, gentle grandfather of Agnes, and Robert Projansky as Sylvester, the leader of the Varvanders, the cast lacks the physical and vocal authority the roles require. The acting is general and often tense, and the actors adopt attitudes to compensate for the specificity and the aristocratic presence their acting lacks.

They also have a problem speaking the play's lan-



SEEING DAGGERS BETWEEN THEM
Pat Russell and Philip Behse

Photo: Ira Cohen

guage, although this is not entirely their fault. Bentley's dialogue is a combination of formal "high court" words and rhythms and everyday colloquialisms, rubbing against each other in an often-uneasy way. Even a cast with greater acting technique would have difficulty speaking many of these words believably.

What strikes one about *German Requiem* is that all its characters, even when being impulsive, are so reason-able. They must state their reasons for everything; even the climactic love scene between Otto and Agnes is analyzed and described before it happens. The play often seems like an

See POWER on page 69

Music

Harmonic Conversions

Songs of Five Centuries, Chanticleer, Saturday, June 2, 8:00 pm, 92nd Street YM-YWCA Kaufmann Concert Hall, Lexington & 92nd St. 415-5440.

by Jim Provenzano

Gregorian chants echoed through the hall with a crisp purity. At its last New York concert, Chanticleer, the 12-member male a cappella vocal ensemble received rave reviews. Composer Ned Rorem was overheard offering congratulations. With dozens of international awards from music festivals worldwide, this group, the only federally funded full-time ensemble of its kind, is a must for vocal-music fans. Those who have yet to experience the joy of live choral music will find Chanticleer the definitive initiation.

Although its repertoire includes popular and gospel works, Chanticleer's forte is early music. The chorus of 12 handsome, tuxedoed men delicately sings doistered hymns culled from a time when the word of God was a graceful whisper.

Joseph Jennings, whose career as musical director began shortly after joining the group, also arranges vocal work and has published numerous compositions. We talked in his uptown hotel room between breakfast and a plane to yet another performance. Chanticleer tours extensively, most notably to some of the oldest cathedrals in Europe.

Raised in a Baptist family, Jennings grew up singing gospel. Asked about the religious nature of much of the group's repertoire, he replies, "People often get the church mixed up with God." After hearing early music, a clearer connection can be made, especially by gay and lesbian audiences, who in light of Catholic and Fundamentalist oppression may feel excluded from the world of faith. "We're true to the origins, but there's no real evangelical aspect for some members. When we do early music in a church setting, especially in Europe, there's a much more religious experience. But [Europeans] can relate to it and still go have a beer. American audiences at home separate these things. With the gospel music, though," Jennings smiles, "they tend to get a little rowdy."

Born 12 years ago from a group of friends "who, instead of getting together to sing show tunes, sang Palestrina," Chanticleer's home is San Francisco, where it gets a lot of support from lesbian and gay music fans. However, due to the diversity of its repertoire, its audiences are varied. Jennings clarifies the group's identity: "Although members of our group are gay, we are not a gay chorale." It seems a fittingly comfortable mix. "Sometimes when we play in the Midwest, they confuse us with the Gay Men's Chorus."

Yet Chanticleer recalls the fraternal aspect of monastery life in its cohesiveness as a performing group. With six



CHANTING AND RAVING

Musical Director Joseph Jennings (center, with glasses) and the members of Chanticleer

recordings of live concerts, early music and Christmas albums and cassettes, Chanticleer's music transforms a home into a meditative chamber. "It's nice to be able to preserve what we do, but we concentrate on live performances."

The ensemble has been contrasted to the well-known King Singers for its "American style." But can one put an American style on a 300-year-old Gregorian chant? "Our group doesn't come from a school of singing, so that makes it different. European language is very codified. We have more flexible singers, doing a variety of styles."

One of Chanticleer's more amazing feats is performing soulful renditions of gospel songs without women, who are usually the soloists of any gospel choir. The ensemble compensates for these limitations with the talents of countertenors—harkening back to the roots of choral music. "Women were not allowed to participate in church services," Jennings explains. "In Jewish services they could only go so far into the temple. In the early Christian church it was that way, too. So the music developed around the church. They didn't train girls to read music."

Despite such traditional foundations, the Chanticleer's current repertoire spans centuries, from classical to 1990. At their return engagement, the program will include early music from the 1600s, hymns, spirituals, a work by Charles Ives and the world premiere of an unusual contemporary work by Christopher Pulkerson entitled *Celestial Sixties*, which combines texts of Dylan's *All Along the Watchtower* and other songs from the Haight-Ashbury era with mantra-like lines from a Tibetan Terma (talk about '60s resurgence!).

For first-rate musicianship, Chanticleer is a group to enjoy and cherish, both live and in recordings. Although its repertoire encompasses a variety of themes, the focus is the music, and great music it is. ▼

Music

Betty Days Are Here Again

Betty. The Ballroom. 253 W. 28th St. 244-3005.
Through June 17.

by Victoria Starr

My first taste of Betty was the kind that lingered. It was a lazy July day, the kind that makes your mind wander in slow motion under the heat-induced haze.

Sisterfire, the women's music festival held just outside of Washington, D.C., was well into its afternoon program, and I was recording the festival for New York radio. The crowd, mostly women, was a friendly sea of skin and sweat. It was 1987.

Nothing could have prepared me for what happened next. As I leaned against the soundboard, swatting flies and smoking cigarettes, a crowd began to gather in front of the stage. Boys, girls, men and women, in twosomes and threesomes both straight and gay—this was *not* the crowd my mother warned me about. In fact, the very sight of this enthusiastically mixed crowd posed such a threat to the separatist concept that I paused to wonder who had let these people in. It was then that I noticed the red-on-black T-shirts emblazoned with the slogan "Betty Rules."

Flash forward to 1990, Mother's Day at the Ballroom. Mothers, grandfathers and the neighborhood rabbi were sitting shoulder-to-shoulder with tattooed lesbians, yuppie couples and not-so-fashionable queens. We were waiting for the lights to dim.

"Hello, everybody!" Three gorgeous women emerged from the shadows, their elegant black dress giving a momentary impression that this was to be a formal affair. But as Amy (the Diva), Alyson (the Glamazon) and Bitzi (the Angry Young Woman) stepped up to the mikes, even the uninitiated knew that life was not as it seemed. Perhaps it was Alyson's high-top trainers that gave it away. "For those of you who have never seen us before, there's a little something that you need to learn." Some of us already had this part memorized. "When we say, 'Hello everybody!' that means it's your turn to shout back (Amy)—with a lot of enthusiasm (Alyson)—and a lot of love (Bitzi)—HELLO,

BETTY!" So, are you ready?"

The audience chimed in, and Betty was off, teasing us with their a cappella rendition of "I'm a Girl-Watcher." The three-part harmony was a fine introduction to what these women do best, their do-wap-style finger snaps keeping the beat to this little tongue-in-cheek gender-bender. It was a provocative sort of camp, eliciting both laughter and lust—and all within the first four minutes. In the ensuing two hours, the audience was charmed and adoring, scolded, put upon and asked to participate in a Betty trivia contest (to the winner—what else?—a "Betty Rules" T-shirt). In short, they were made to feel right at home (even witnessing a bit of sibling rivalry between real-life sisters Amy and Bitzi).

Looking back to 1987, it all seemed a bit trendy at the time. While Betty was all the rage with the young-and-hip crowd, they themselves joked about a catchy but limited repertoire. But then came their 13-week HBO series (a children's series entitled "Encyclopedia"), their relocation to New York City and determination to expand beyond their cultlike status. But New York is not an easy scene to scale, and Betty's ability to move from "Encyclopedia" to underground hot spots like the Pyramid is a double-edged sword; while they appeal to nearly everyone, they defy any neat attempts at marketability, leaving many in the music industry scratch-

ing their heads. Some have even wondered if this is, in fact, music, or if Betty is more of a "performance art" thing.

Whether consciously or not, Betty has answered the industry's queries this last time out. While Amy's witty monologues are more developed than ever, their songwriting ability has also reached new heights. The light-hearted lyrics that were always Betty's trademark hit closer to home, as in the song "First Date," where Amy sings, "I guess I shaved my legs for nothing, I should have never gone out at all..." Taking turns delivering lines is another Betty trademark, and one that has become so complex that the three voices often merge into one neurotic frenzy.

But by far the most impressive Betty development is the musicality of their show. The voices of all three women have matured considerably, enhancing the harmonies and inspiring more solos. And they've taken up their instru-

See BETTY on page 69



BETTY STRIKES AGAIN Photo: Michael O'Brian
With a lot of Enthusiasm and a lot of Love...

Books

The Lover in Me

The Art Lover by Carol Maso. North Point Press. \$18.95 cl. 253 pp.

by Maria Maggenti

How many exquisite little morsels of expensive food from Balducci's can we pack into our perfectly weaved picnic basket before we start to drool with delirious metaphors about art, music, cosmology and the nature of the soul? Oh, pass some more chevre and asparagus tips, beautiful Maman, before you spin off into that velvety abyss of female madness crowded with Catholic iconography. And, Father, you perfect specimen of sophisticated, urban snob, why did you up and die while I was twiddling about trying to write a novel at an artists' colony in Massachusetts, and my best friend was dying of AIDS in St. Vincent's? Father! You died before the New York Film Festival opened! Oh, Jesus and Mary, Mother of God, why do these shining streets of the West Village, reeking with human waste, scorch my sensitive soul with their desperate cries for help? More St. Andre? More Cristal champagne? Help me part this sea of exotic wildflowers, dear Jesus, so I may find my way out of this forest of precious language and metaphysics. Where am I? Who am I? And most importantly, what the sweet goddamn am I trying to say in this 253-page event putatively known as a novel called *The Art Lover*?

Carole Maso, a truly gifted and original novelist whose debut work *Ghost Dance* shimmered with rapidly alternating points of view to describe a young woman's painful coming-of-age in the shadow of her famous mother's madness, brilliance and suicide, seems in this new novel to have spun completely out of orbit.

Separated into chunks of paragraph representing the various voices of Maso's confused characters and interspersed with floating visual images that range from Vermeer reproductions to sections of art criticism torn out of *The New York Times* to Barbara Kruger and Guerilla Girls posters, *The Art Lover* reads as a manic and grief-stricken attempt to make some narrative sense (albeit unorthodox) of the very non-narrative experience of death and loss. However, where Maso's bold challenge to traditional narra-

tive form flew off the page breathlessly in *Ghost Dance*, it lurches and grinds through *The Art Lover*, clogged with unnecessary pretense and moist emotion.

Short blocks of words, introduced with titles like "Maggie Asks Alison," "Jesus and the Beautiful Woman" and "The Teacher in Space," add up to what is supposed to be a story-within-a-story-within-a-story. Caroline is a writer trying to write in the messy aftermath of her father's fatal heart attack and the anticipation of her best friend's imminent death from AIDS. In an attempt to sort out her feelings, she lurches back and forth from the voices of her characters (a perfectly unbearable, overeducated, overprivileged nuclear family devastated by Daddy's infidelity), her dead mother before she committed suicide (crimson descriptions of Christ and the Virgin Mary spot the page), herself as she talks to her dead father (ostentatiously called by his first name) and herself again as she talks to and tries to cope with her best friend Stephen, who is dying from AIDS.

Some of Maso's writing about Stephen, as he wavers in and out of good health, is nothing short of sheer beauty and iridescence. At one point her voice, as a fictional writer ceases, and she instead speaks as herself to her real dying friend, artist Gary Falk, whose work is also reproduced in the book. This comes about abruptly and sends a chill of alarm through the last quarter of the book. Death, Maso's work seems to say, and especially death from AIDS, causes a frenzied kind of story. Glass hits a hard surface, and Maso, at her best, captures

the sound of the experience right at the moment of impact.

But then there are moments like this one from Max, the father, to Caroline, the daughter, on the topic of urbanites creating needs out of luxuries: "What is wrong with us? Would you like another mango, my dear, or how about a braised rhubarb stem?" Unless you are a glutton for pompous references to the food, art and music of the elite, this book will give you indigestion. It is as though Maso's very real grief and power have been poured onto these pages like so many varieties of exotic honey, until the only thing left is a sugar-induced coma.

The Art Lover is a terrible disappointment to those readers who found in Maso's debut work a kind of wild energy and eroticism that cut a bright swathe across an often dreary

See LOVER on page 69



Books

Cruse'n

Wendel Comix #1 by Howard Cruse. Kitchen Sink Press. 2 Swamp Rd. Princeton, WI 54968. \$2.95 pb. 32pp.

by Jay Blotcher

Cartoonist Howard Cruse must love common gay people: He draws so many of them. Sketching the lesbian and gay experience for more than a decade, Cruse offers an alternative to the oppressive

perfection of Tom of Finland's sex gods. These queer folk have average looks, underdeveloped bodies, thinning hair and vulnerable smiles. Wendel Trupstock, his boyish protagonist, arrived in 1983 on the pages of the *Advocate* and has kept step with the changing homo Zeitgeist. Skirting the backroom era, Wendel found himself a beau and became a fledgling activist.

"The Romance of Sterno and Duncan," the full-length epic of *Wendel Comix* #1, is a comical fairy tale gone awry, but also a springboard for issues of homophobia. In this story, Wendel's waggish pal Sterno has fallen hard for Duncan, a bland Adonis with a party line reeking of Madsen and Kirk's *After the Ball*. Cruse deflates the boy's bombast quickly. At the breakfast table, Duncan lets loose with another fascist homily. But lusty Sterno is oblivious, preferring to bury his face in his lover's crotch. Duncan sneers at Sterno's activist pals: "So-called oppression is a cultural myth that gives weak-willed losers an excuse to fail!" For Duncan, gay power is a daily workout at the gym. Blinded by his mate's physique, Sterno renounces his comrades, quits his job at the gay newspaper and is hired at the sporting-goods store where Duncan works. His friends watch the devolution in despair.

Cruse is a sentimental grass-roots gay liberber. He was there at the creation, acid-tripping on Christopher Street that June night in 1969. Accordingly, Wendel and Ollie belong to a gay-rights group called GROWL—Gays Reacting Obstreperously to Wrongs and Lapses. This is an energetic, if naïve, band of freedom fighters. Their pals Deb and Tina are a swell pair of dykes, a Mother Earth figure in Birkenstocks and a hot punk in leather. The main conflict of this comic novella—and that which returns Sterno to the fold—is the hate campaign of wild-eyed DJ Crank Animus

on local station WKKK. Animus whips up his bigoted fans and incites a fag bashing. Cruse offers a chilling parallel between Animus and block-headed Duncan.

Cruse confronts gay political issues but retains his humor. By juxtaposing the heavy stuff with cuddly, cartoonish characters, Cruse makes sure that the political lesson is never oppressive. Wendel's band may pontificate, but their manifesto has room for revisions. They remain lovable and wholly noble.

These strips are about gray areas. Characters are portrayed with honest, human contradictions, never as caricatures. In an earlier volume, the strip "Billy Goes Out"

dissected the mixed blessings of the bar scene. This heart wrencher presented an urban gayboy still reeling from his lover's death, petrified by the thought of another relationship. Billy meanders through cruise bars and backrooms, which Cruse depicts as a nether world of collusive dishonesty. By evening's end, Billy has a pair of tricks, snubs a bearded cutie named Mark who just wanted to chat and heads home. As the boy sleeps, Cruse tears us to pieces with a final, wordless image: Billy dreams of embracing Mark.

"The Romance of Sterno and Duncan" offers similarly stinging observations. Readers may shudder with recognition when Sterno brags, "Duncan's the first guy I've ever gone with who's cared enough to try and

break me of all my bad habits." Cruse recounts the obsessing, the fears of abandonment and the withdrawal pains that attend this ill-fated romance. The situation is delivered tongue-in-cheek, but Cruse is a wise observer of human nature; the pathos remains.

Sometimes, "The Romance of Sterno and Duncan" relies more on slapstick than the drama seen in "Billy Goes Out" or the earlier "Jimmy Mack," a compelling portrait of a closet-case preacher in the Bible Belt. There is an occasional timidity here as well. Wendel and his pals are, after all, so damned ordinary. This element was thankfully absent in Cruse's aggressive mini-epic "Safe Sex," an often-surreal history of AIDS from a few years back that was more urgent than anything Sontag ever metaphorized. Perhaps the author can give the same bite to Wendel's cast, upping the ante and making them AIDS activists.

Other times, Cruse scores points for restraint. Catharsis is never gratuitous, nor easily earned. At the end of the

See CRUSE on page 69



POWER from page 64

argument, a lesson with points to be made several times over. Spontaneity is missing; the play's inevitability feels like that of a work too carefully thought out.

Ironically, while Bentley has argued that theater ought to be a primarily intellectual endeavor, some of his best criticism focuses on the turbulent emotional life beneath a writer's intellectualism—his great book on Shaw, his writing on Pirandello come to mind. Indeed, what has always marked his criticism is the ferocity of his intellect, the passion of his beliefs. His best criticism jolts us out of conventional thinking by its very audacity. *German Requiem* could use some of that.

His humor—also so present in his criticism—is here and used to wry effect. Upon the burial of young Prince Peter in a solemn funeral mass, the Rosseters sing a rousing Brechtian song called "Hymn to Revenge." Agnes's mother Gertrude (Laura Kolb) attempts to comfort her daughter, saying, "We are only trying to preserve you, my darling. Without you, our whole family's extinct." (Bentley's backhanded tribute, perhaps, to family values).

German Requiem is not a perfect play, nor is its production without serious flaws. Yet its final scene lingers in the mind, and that can't happen if at least some of what's come before hasn't been done right. The mere fact that it is actually *about* something makes it worthwhile. So does the fact that it is the product of one of our most valuable—and therefore often undervalued—theater people. ▼

BETTY from page 66

ments with new zeal: Alyson's bass, Bitzi's keyboards and even Amy's cello playing have become more integrated, with intensity and nuance that give Betty true staying power. The energy level has been upped a notch, finally reaching a point that could translate to disk (attention A&R types). As for the drum machine, I wouldn't be surprised if they picked up a real live drummer in the not-too-distant future. ▼

LOVER from page 67

landscape of lesbian literature. Granted, Maso's lesbian-"ness" is oblique and skittish in *Ghost Dance*, consummating itself in a tormented haze on the floor of a seedy hotel, but its erotic charge between mother and daughter, and daughter and death, was often brilliant. *The Art Lover*, on the other hand, relegates sex and sexuality to a dim nether world of faceless women sitting cross-legged in a toasty room in the Massachusetts artists' colony, sharing cigarettes or grapes, memories of gayboy fucking in the early '70s or sniffles through heterosexual male infidelity, to create a portrait of such mixed-up messages that the reader ultimately feels alienated and somewhat embarrassed for not knowing exactly how to listen to Maso's eerie and unfocused voice.

The total experience of *The Art Lover* is unsettling and angering. Carole Maso is too original and too powerful to have been set loose alone with this tale. Death is big, but the fact of it in our lives at this moment in history requires more than trips to Balducci's or MoMA or the Met to soothe our pain and widen our capacity for action. *The Art Lover* is like hearing someone cry when you can't tell where the sound is coming from, and even if you do discover the source, you aren't really sure if you should do anything about it. Sometimes it is best to cry in private. ▼

CRUISE from page 68

story, Animus gets wooed by the networks for his fag-baiting, and injustice prevails. Cruise gives Animus a lesbian daughter named Shirley, who tries to come out to stop his crusade. But Animus is too busy to listen. Frustrated, Shirley exits his studio and runs into a gay pride parade. Her indecision fairly shrieks as Shirley considers joining the army of lovers. The uplifting message: The battle may be lost, but the war just gained another foot soldier. *Wendel Comix #1*, as with Cruise's other endearing, humanistic works, is a queer nation call-to-arms. ▼

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tion gets to the mayor. I think the media has a lot to do with misconceptions. I am the conduit. I give the information and my opinions to the mayor. I also have to communicate to the community what limitations there may be. An example: If we want housing, and the city budget truly does not allow for new housing, what we need to do is look at the present services and figure out how within the structure they can be more effective. This is not to say that people shouldn't ask for housing, but if I, as an inside person, know that housing at this time is not possible, then I need to figure out a way to still help move the struggle along.

JB: So, you would take the information of, let's say, ACT UP and present it in a more palatable way?

MH: I think ACT UP knows how to say what they need to say. I respect what they have to say. I don't always agree with what they do. But then I don't always agree with African-American women either. It is not my role to tell anyone how to conduct their political life. It is my role to give them information to help them make decisions. I don't want to run around the city putting out fires. As a therapist, that's not how I work. People come to me in crisis. I deal with the crisis and I help to look at the possibilities, but I do not make decisions for people. I believe that however people approach their

activism, whether it's from a radical standpoint or a conservative one, they make better decisions when they have as much information as possible. I want the office to be accessible; I want to be accessible.

JB: What are your goals as director?

MH: My immediate short-term goals are for the lesbian and gay community to have a safe Gay Pride Month. Gay-bashing is rising at an alarming rate. It is my goal to figure out how to offset this trend, especially during the month of June. I want to establish contact with institutions and organizations within the community, assess their needs and functions and figure out how we can work together to continue the growth of the organizations and the visibility of the community at large.

My midrange goals include the re-establishment of the Police Council. Again, with the rise of violence against lesbians and gays, we must have people who directly deal with this issue. I see this happening within the next three to six months.

My long-term goals include the creation and distribution of the service directory. To continue and expand HIV testing and support. To create a diverse advisory council that will help me to develop opinions on issues of concern to the community. In the next two years I want the office to facilitate and/or co-sponsor forums, trainings and conferences that will address and sensitize city employees to lesbian and gay issues, AIDS and the

problems of our youth, to name a few examples. I want to work with Mental Health Commissioner Dr. Billy Jones to deal with the psychological issues related to HIV infection. And I want to work with Health Commissioner Dr. Meyers, who in my brief encounters with him has been very receptive, in developing multicultural, multilingual AIDS and health-maintenance materials.

This is just a start. Once I take office [on June 14] I will better assess what I can do within the budgetary restraints, and move forward.

JB: Marjorie, any last words?

MH: I would like to say a few things: First of all, I think Lee Hudson should be congratulated and applauded for the job she did. She came into this as a liaison, and was later made a director. She did an exemplary job of making this office a viable resource for the mayor and the community. I thank her for being willing to be the first and setting such high standards.

I would also like to thank the community for their support. I have received phone calls from people saying, "If I knew you were applying for the position, I would have written a letter or made a phone call in support." Everyone's support has been overwhelming.

I am very optimistic! I like a challenge and I honestly believe that I can make an impact on city policies regarding gays and lesbians. I also believe that I can make a positive impact on the community. ▼

GOSSIP WATCH from page 59

wrote that over-the-top column railing at Geffen — the column which, according to Kevin Sessums at *Vanity Fair*, had people calling Geffen's office "with threats of bombings and even death." Now, suddenly, things have changed over at the Geffen PR office.

"Hi, Mike, How are you?" Bryn cheerily greeted me on the telephone. "What can I do for you?" (To be honest, I liked her better when she was nasty.)

"Well, Bryn, I'd like to know why Mr. Geffen is distributing such a homophobic like Andrew Dice Clay?"

"Well, you see, Mike, we are contractually bound to distribute all Def American records. That contract was signed with that label a long time ago. We simply have to do it. But the Geffen name does not appear on the Andrew Dice Clay recording. I guess that's our protest. It's our way of

expressing ourselves about the record. It's the first time we've taken our logos off a record."

"Bryn, I'd like to speak to Mr. Geffen himself. I'd like to discuss things that are of a more personal nature and the contradiction inherent in all of this."

"Well, Mike, he's not talking to any press right now — and it's not just you. I really want you to know that, really. It's all of the press. He just really doesn't want to speak at this time about anything."

"But, Bryn, there's one question I'd like you to ask Mr. Geffen for me."

"Sure."

"I'd like how, as a gay man, he could justify all of this."

"Oh...well...as I said, he's not talking to the press. I mean, I'll speak to him and see, and I'll ask, but really he's not talking right now. And now if you don't hear from me, don't worry. And if I'm not here on Thursday, if you

call, don't think I'm avoiding you or anything like that. I'm going away, to Lake Arrowhead. So don't think I don't want to talk to you, or something. Now, Mike, is there anything else I can do for you?...Well, then, I'll speak to you soon. Good talking to you."

Once again, I put a call in to Annie Leibovitz.

"Annie Leibovitz," said a voice.

"OH, IS THIS HER?"

"No this is the service. Would you like to leave a message?"

"Uh...No, I'll call back."

Barry Diller's PR flack turned out to be a really nice sweet guy named Dennis Petroskey. I told him that I wanted to speak to Mr. Diller regarding Andrew Dice Clay and his homophobic, sexist, racist act. I informed him that I wanted to find out from Mr. Diller — who'd given Dice Clay a three-picture deal — what

exactly he thought of Dice Clay. Dennis called me back a few times to let me know that he was trying to track down Diller in meetings. He seemed to genuinely think Diller would want to speak to me. Then word came down from above, and Dennis passed it on: "Mr. Diller was not quoted correctly in *Vanity Fair* as relates to Andrew Dice Clay and, as a consequence, has no comment to make [regarding Dice Clay]." (Colacello could not be reached again at press time to comment on this.)

This was completely out of left field. I wasn't even talking about *Vanity Fair*. And all that Colacello wrote in the article regarding Diller was that Diller "said he doesn't find [Dice Clay's] comedy offensive." So now what was self-loathing Diller saying? That the quote was wrong? That he *does* find the comedian offensive?

My, how the mighty cower. Suddenly Geffen — who, in the past, steadfastly stood by his homophobic product — now has his people using words like "protest" and going out of their way to say they don't approve of Dice Clay. And Diller is backing off completely. WHAT PIGS! These two are really the sludge on the bottom of the ocean. Now they're admitting that the guy is offensive, that he's homophobic, that he's racist, that he's sexist that he's dangerous. But still they're not about to drop him — AND ALL THAT DOUGH. No, they'll just quietly wait out the storm like a couple of sewer rats. Meanwhile who knows how many teenage gay kids will get beaten to a pulp; all so that one of their own soul mates, Barry Diller, can make a fortune. WHAT A PIECE OF SHIT.

Before I hang up with Dennis, I say, "Ask Mr. Diller how, as a gay man, he can justify promoting such a homophobic who will incite violence? Ask him how his conscience feels."

Dennis informs me that Diller has said the last word on Dice Clay that he plans to, and that I probably won't hear back from him.

At about this point I began wondering about Tina Brown, the heterosexual woman in power who sits calmly in the eye of the storm, looking into her crystal ball and map-

"Sandy Gallin is not a closeted gay person. He is a very active gay person."

— Lee Solters

ping out her trip to Hollywood. (Isn't this a really twisted story?) What could she have to say? I wanted so much to talk to her and get her take on all this. But, of course, I phoned there several times, and, as always in the past, she refused to take my calls.

Dice Clay's manager, Sandy Gallin, deflected my phone calls to Solters, Roskin Friedman, Dice Clay's publicity agency.

I wound up on the phone with Lee Solters, one of Hollywood's most influential "50-years-in-the-business" publicists. And it soon became evident that Gallin was going to take a completely different tack than Geffen and Diller.

"First of all," said Solters, guessing my next question, "Sandy is not a closet gay person. He's a very active gay person. He's been very, very prominently involved in gay rights; he gives donations, sponsors concerts and events....Mr. Gallin has asked Dice Clay — which he has done — to delete all offensive remarks — right now — to the gay community. And he did do that. I know for a fact that Sandy asked him to delete any remarks which were offensive to the gays. Sandy is an active gay person, very, very prominently involved in gay activities and raising funds. Nobody can challenge that statement....Andrew Dice Clay's character onstage is — it's a portrayal of many different characters. I don't know if you've ever met Dice Clay in person. He's charming and quiet....I

don't know if people go there [to a Dice Clay show] and then go and beat someone up. How many people go there and don't do that? A lot. I know. I went to a number of his concerts and I don't see people running around beating people up."

I called Annie Liebovitz yet again. "Yes, can I help you? This is Kasia."

"Oh, right, remember I called to ask Annie a question about Andrew Dice Clay and how she felt taking his picture knowing that he was inciting violence against..."

"Yes, Annie has no interest in answering that question."

"Oh, so it's 'no comment.'"

"No. It's not 'no comment.' Just don't write anything."

"Well, no. You see, that's not how it works. If you don't have an answer it means 'no comment.'"

"Oh...well...then...hold on."

Seven minutes of decision-making went by until she came back.

"OK. 'No comment.'" ▼



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the Teeth or Son of 'Ten Cents a
Dance'*; with 40's big band music by
Hot Lavender and *Manhattan Rhythm
Kings*; a Glenn Miller style band; fea-
turing the Chorus in a "USO" show; guests
including Julie Kurnitz; "taxi dancers";
in the Sheraton Centre Hotel's Imperial
Ballroom, 53 St & 7th Ave; 7 pm dancing
& cashbar, 8 pm show; \$15-\$45 (\$75 for
ringside tables); info 691-7590; Ticket
Central 279-4200

STONEWALL CHORALE June 16 *Gala
10th Anniversary Pride Concert*, Bill
Pflugrad, Music Director; featuring
Carl Orff's *Carmina Burana*; at Town
Hall, 123 W 43 St; 8 pm; \$12-\$18; after
June 1, ticket from Town Hall, 840-2824;
after June 9, from Ticketron (399-4444)

or Ticketron Charge (947-5850); also
from Different Light or Oscar Wilde
bookstores; info 721-2924 (checks to
Stonewall Chorale, Box 920, NYC 10011)

THE CENTER June 18 *7th Annual Gar-
den Party*, with honorary co-chairs
Kate Clinton & Rene; with over 100 les-
bian/gay organizations presenting
information at tables; over 1500 in
attendance; cash bar, Center program;
silent auction from 6:30-9:30 pm; dinner
from 7-8:30 pm; entertainment from
8:30-10 pm, including selected songs by
the *Lavender Light Gospel Choir*; 208 W
13 St, outdoors; 6:30-11 pm; \$35
advance/\$45 door (sponsor to
founder \$100 to \$1200); 620-7310

HERITAGE OF PRIDE Registration Forms
still available for Pride March
groups/contingents, vehicles, floats, bal-
loons (to be held, not released), and
Community Lottery for Five Speakers
(who get 3 minutes to address any
gay/lesbian topic they wish); 691-1774
(all forms due by JUNE 1)

HERITAGE OF PRIDE Sales & Information
Table is at the corner of Hudson & Christo-
pher Streets, every SAT and SUN, noon - 9
pm (weather permitting) (thru JUNE 24)

FRONT RUNNERS NY June 23 *9th
Annual Gay Pride Run* in Central Park,
800 runners expected to participate,
many trophies plus raffle; start and fin-
ish at 90 St & 5th Ave; 9:30 am start;
entry fee \$7 thru June 11, \$8 thru June
22, \$10 on race day; numbers picked up
from Int'l Running Center, 9 E 89 St, Fri-
day, June 22, noon - 7:30 pm, and on
race day, Saturday, June 23, 7:30-9 am;
info 724-9700, or from Front Runners,
Box 363-D, NYC 10014

HERITAGE OF PRIDE Saturday, June 23
Rally: Our Voices, in Union Square Park
(N, R, 4, 5, 6, L trains); with MCs *Kate Clin-
ton* and *Everett Quinton*; special greet-
ing from *Ove Carlson* and *Ivan Larson*,
one of the first gay married couples in
Denmark; speeches by *Urvashi Vaid*
(National Gay and Lesbian Task Force);
Joseph C. Steffan, gay ex-Naval
Academy Midshipman; *Paula Ettelbrick*
(Lambda Legal Defense & Education
Fund); *Craig Lucas*, author, and *Norman
René*, director, of *Longtime Companion*;
Joan Nestle (Lesbian Herstory
Archives); husband-and-wife perfor-
mers *Ruby Dee* and *Ossie Davis*, five lot-
tery-selected members of the
community; entertainment by *Betty,
Batusada Belles*, *Funny Gay Males*,
vocalist *Cathy Curtis*, comedian *Sara
Cytron*, *Lavender Light Gospel Choir*,
Toshi Reagan & her band, *Lesbian &*

Gay Big Apple Corps marching band; 2-
6 pm; 691-1774 (Editor's note: WBAI-FM,
99.5, will play Saturday's Rally high-
lights on Sunday, JUNE 24, 9 am - noon)

HERITAGE OF PRIDE Sunday, June 24
March down Fifth Avenue, starts 12:30
pm; line-up at Columbus Circle & lower
60s off Central Park West; 691-1774

**GAY GAMES III in Vancouver, August 4-
11, 1990** offers a *Free Info/Accommoda-
tions Brochure*; 800/828-1109

LIVELY ARTS

(Also see the daily listings for
showings of one or two days.)

MUSEUM OF MODERN ART *Pasolini Retrospective*, his entire body of work, newly
restored and retitled: *Attaccone, Mamma
Roma, La Ricotta, Gospel According to
Matthew, Oedipus Rex, Teorema, Pig Pen,
Decameron, Arabian Nights, Salo, Can-
terbury Tales*; 708-9490 (recording), 708-
9500 (office) (thru MAY 29)

LE PASSE AU PRESENT *Lynn Bianchi
and Robert Bianchi, black & white
photographs*, featuring studies of
nudes; 69 Spring St TUES-SAT, 1-6 pm;
247-0304 (thru JUNE 9)

THE BALLROOM presents *Betty*, 253 W
28 St, \$15, Sundays at 7 pm, 244-3005
(thru JUNE 10)

**HOME FOR CONTEMPORARY THEATRE
AND ART** presents *2 Samuel 11, Etc.*,
written and directed by *David Greenspan*,
involving such topics as gender confu-
sion, homosexuality, masturbatory fanta-
sy, censorship, self-observation,
pornography, the creative process, and a
shower; 44 Walker St (two blocks below
Canal); \$12.50-\$15; WED-SUN at 7:30 pm;
431-7434 (thru JUNE 10)

PS 122 presents *Eileen Myles' Modern
Art*, about women and men, censorship,
and the impact of feminism on the con-
temporary art world; with choreogra-
phy by *Ellen Fisher*, sets by *Tom Berry*;
featuring *Tom Carey*, *John McDaniel*,
Claire Mood, *Nancy Swartz*, *Carol
McDowell*, *Anne d'Adesky*, *Theresa
Haney*, *Laura Flanders*, *Jennifer Mon-
son*, *Jennifer Lacey*, *David L. Wright*,
percussion by *Barbara Barg* and *S.
Faybelle Mah-Hoe*; 150 1st Ave (at 9 St);
THU-SUN at 9:30 pm; \$10 or TDF + \$5;
477-5288 (thru JUNE 10)

THEATER FACTORY presents *Against
the Rising Sea*, the story of two older
women, two younger women, and the

prepared by Rick X
with additional information from
The Gay & Lesbian Switchboard of
New York

For more information or referrals, to
rap, or to volunteer, call the GLSB
daily, noon to midnight, 212-777-1800

period of transition both couples face in
a New England cottage by the sea; 328
Flatbush Ave, Suite 282, Brooklyn; \$8 or
\$3 + TDF; THU-SAT at 8 pm; SUN at 3 &
7 pm; 718/857-0398 (thru JUNE 10)

THEATER OFF PARK presents *Robin
Swados' A Quiet End*, starring *Lonny
Price*, with *Jordon Mott*, *Philip Coccio-
letti*, *Paul Milikin*, *Rob Gomes*; directed
by *Tony Giordano*, about four Manhat-
tan men with AIDS who have lost their
jobs and families; 224 Waverly Place
(btwn Perry/11 St, west of 7th Ave); \$20-
\$23.50; MON-FRI at 8 pm, SAT at 7 & 10
pm, dark SUN; 279-4200 (thru JUNE 17)

**THE NEW FESTIVAL 1990 (NY INTERNA-
TIONAL FESTIVAL OF LESBIAN AND
GAY FILM)** Opening Party May 31 and
Closing Party June 17, with a June 7
Center Benefit featuring *Vito Russo's
Images from the Eighties*; Graph Cin-
ema, 225 W 57 St; box office opens noon
for each day's screenings; \$7 general/\$6
students and seniors 60+; five weekday
passes (for films M-F, noon - 5pm) for
\$25; five general passes (any time
except Benefits) for \$30; recorded
program info (starting MAY 26) 966-7722;
general festival info 966-5656 (Editor's
note: for specific showings of films, and
for special events, see the daily listings)

VILLAGE PLAYWRIGHTS PRODUCTIONS
presents *O Sappho, O Wilde*, "a
hilarious tour of lesbian and gay life,"
directed by *Bill Cosgriff*, musical direc-
tion by *Joe Malsano*; featuring sketches
by *Marc Castle*, *Al Luongo*, *Claire Olivia
Moed*, *Karen Mullen*, *Carol Polcovar*;
performed by *Lisa Goodman*, *Raven Hall*,
John Kudan, *JoAnna Rush*, *Joe Spencer
White*; at the Duplex, 61 Christopher (NE
corner 7th Ave/Christopher); every
Thursday in June at 8 pm; \$8 + 2-drink
min.; rsvp 255-5438 (thru JUNE 28)

THE NEW DUPLEX presents *Funny Gay
Males*, *Jaffe Cohen*, *Danny
McWilliams*, *Bob Smith*; 61 Christopher
St; FRI and SAT at 10 pm; \$10 + 2-drink
min.; reservations 255-5438 (open run)

RAPP ARTS THEATER starts previewing
*Thomas M. Disch's black comedy one-
act, The Cardinal Detoxes*, starring
George McGrath; "a chilling look inside
the hierarchy of the modern Catholic
Church exploring such issues as AIDS,
abortion, ties to organized crime, and
homosexuality"; also *Disch's "hair-
raising" curtain-raiser, The Audition*,
official opening is MAY 31; THU & FRI at
8 pm, SAT at 8 & 10 pm; SUN at 5 pm;
\$10; 529-5921 (open run)

Longtime Companion, a feature film fol-

lowing the lives of eight gay men in New York during the AIDS crisis; Carnegie Hall Cinema, 7th Ave at 57 St, 265-2520; Angelika Film Center, Houston & Mercer Sts, 995-2000

MONDAY, MAY 28

Memorial Day Observed
(Try Jones Beach #6)

TUESDAY, MAY 29

THE NEW SCHOOL American Musical Theatre Course, taught by publisher Andrew Velez; tonight: **Ben Bagley, Tammy Grimes, Elaine Strick**; 66 W 12 St; 6-7:30 pm; \$15; New School 741-5690, Mr. Velez (days) 929-0169

QUEER NATION Strategy Meeting, at the Center, 208 W 13 St; 7:30 pm; info from Alan, 995-2440 (11 am - 7 pm weekdays)

CONGREGATION BETH SIMCHAT TORAH Shavuot Evening, dinner at 6:30 pm, service at 8 pm; 57 Bethune St (near West St, inside the Westbeth Complex); 929-9496

A DIFFERENT LIGHT Reading Series: Kate Millett, *The Lonesome Trip*, her long-awaited memoir; 548 Hudson (btwn Charles/Perry); 8 pm; free but limited seating; 989-4850

WEDNESDAY, MAY 30

PRINCETON GALA Cocktail/Buffer for All Gay Men and Lesbians: Caribbean Supper in Soho, to benefit Fund for Reunion/Princeton GALA, Princeton's gay/lesbian alumni/ae association; catered island-style buffet and open bar; at 482 Broome St (at Wooster); 6:30-9:30 pm; \$35 advance/\$40 door (\$20 tax deductible), students \$20 advance/\$25 door, sponsors \$100; 427-3575 (checks to Princeton GALA, Box 6177, NYC 10128)

GAY MEN'S HEALTH CRISIS Workshop: Think About It Deciding to Take the HIV Antibody Test, "interactive workshop to help work through whether to take the test"; at the Center, 208 W 13 St, 3rd floor; 7-10:30 pm; free, registration required; 807-8655, TDD 645-7470 (open to all, male/female, gay/non-gay)

INTEGRAL YOGA INSTITUTE Positive Approaches Toward Healing Seminar: Ways to Cope With Pain, for those whose lives have been affected by HIV or life-threatening illness in themselves or a loved one; 227 W 13 St; 7:30-9 pm; \$5; 929-0586 (Editor's note: Hatha Yoga classes are offered Saturdays.)

SCRABBLE PLAYERS CLUB Game Night, newcomers should bring a board; at the Center, 208 W 13 St; 8-11 pm; 570-9389

EAGLE BAR Movie Night: Eating Rascals, 142 11th Ave (at 21 St); 11 pm; 691-8451

THURSDAY, MAY 31

THE NEW FESTIVAL Opening Night Benefit, paying tribute to Rebecca Doherty and Mays Vision, and presenting the world premieres of Stuart Marshall's *Comrades in Arms* and Joy Chamberlain's *Nocturne*; with complimentary popcorn and soda; at the Biograph Cinema, 225 W 57 St; 7 pm; \$25; with a party following, at QuicK! (free bus transportation provided); 966-5656 (Editor's note: the festival boasts 17 premieres out of more than 60 scheduled films from over 15 countries)

THE JUSTICE PROJECT HOUSE OF SWEET CHARITY Silent Mask Auction and Reception of Fabulous Fashion and Fantasy Masks, chaired by Liliane Montevicchi; created by renowned personalities from the fields of fashion, art, entertainment, theater; at Dyansen Gallery of SoHo, 122 Spring St (corner of Greene); bidding starts 8 pm, concludes 9 pm; by invitation and rsvp only, RAL Prods. 226-6955 (Editor's note: Ken Cook tells me that The Justice Project, 242-3900, is a new group dedicated to housing PWAs, launched with money raised by DIFFA last year.)

LAMBDA INDEPENDENT DEMOCRATS Endorsement Night, by Brooklyn's lesbian/gay political club, for candidates for US Congress, Governor, State Atty Gen'l, State Comptroller, State Legislature, District Leaders; asking candidates questions about foster parenting, domestic partners, AIDS testing, women's right to choose, health care, bias-related violence, AIDS funding, the comprehensive civil rights bill; free pizza and soda; at Park Slope Methodist Church, 8th St & 6th Ave, Park Slope; 6:30 pm; 718/384-1285

RAPP ARTS CENTER opens Thomas M. Disch's The Cardinal Detoxes, 8 pm; see Lively Arts

WBN PRODUCTIONS presents Lynn Lerner and Romanovsky & Phillips; at the Universalist Church, 160 Central Park West at 76 St; 8 pm; \$15; Ticket Central (charge) 279-4200 (also from Judith's Room, 661 Washington St; Different Light, 548 Hudson St; Oscar Wilde Memorial, 15 Christopher St)

T.W.E.E.D. NEW WORKS FESTIVAL presents Tom Judson's The Blue Piano, "The Hotel Caesar Augustus on the Isle of Capri sets the scene for a composer's collapse, complete with accordion accompaniment"; plus Kevin Maloney's *Pornography*, "a multimedia musical journey that delves into the steamy side. Live girls on stage! (Boys Too!)"; at the Ohio Theatre, 66 Wooster St; 8 pm; \$10; 924-0077 (also JUNE 1 & 2, same time)

CHIP DUCKETT hosts The New Festival Opening Night Party at QuicK!, with open bar, 10:45-11:45 pm, with the directors and stars of *Comrades in Arms* and *Nocturne*, and the regular

crowd, dancing to DJs John Suliga and Dina; 6 Hubert St (off Hudson, 5 blocks below Canal); from 10 pm; \$10/\$7 with invite; 925-2442

T.W.E.E.D. NEW WORKS FESTIVAL presents Jim Provenzano's Resume, "a solo performance about jobs from hell"; plus Frank Jumpy and Anne Pope's *Today's Specials*, directed by Rick Lombardi, "a pop musical...a date for lunch turns a mother and son's relationship inside out"; plus Diana Berry's *Glennie Gillette's Cozy Corner*, music by B. Ro and Darling, "cable TV as it ought to be...a recovering Dexametrim addict and housewife broadcasts her show live from Chagrin Valley USA"; at the Ohio Theatre, 66 Wooster St; 10 pm; \$10; 924-0077 (also JUNE 1 & 2, same time)

FRIDAY, JUNE 1

THE NEW FESTIVAL presents Walk on the Wild Side at 1 pm; *Boy's Lives (Boys/Life, DHPG Mon Amour, Fear of Disclosure, Partitions, Viva Ex!, Meet Bradley Harrison, Picklesimer)* at 4 pm; *Marion Riggs' Tongues Untied* and *Pratibha Parmar's Flesh & Paper* at 6:30 pm; world premiere of *Crocodiles in Amsterdam* at 8:30 pm; US premieres of *Beyond Gravity* and *Night Out*, plus *Elevations*, at 10:30 pm; for info see Lively Arts

THE NAMES PROJECT Quilt on Display at Brookdale Community College, Lincroft, NJ; thru JUNE 3

MANHATTAN CHILD AND ADOLESCENT SERVICES COMMITTEE Conference: Violence and Its Victims: Children, Families, the Community, with Claude Brown, *Manchild in the Promised Land*; Willard Gaylin, MD, co-founder and president of The Hastings Center, author of *Adam and Eve and Pinocchio*; topics include family violence, physical and sexual abuse, school violence, gangs, substance abuse, cultural issues, violence and the media, program resources; Loeb Student Center, NYU, 566 LaGuardia Place at Wash. Sq. South; nominal fee; 566-3062, 254-0333

GAY & LESBIAN PARENTS COALITION INTERNATIONAL Annual Conference, in Washington, DC; leave message with 620-7310 for more info

AIDS CENTER QUEENS COUNTY Discussion of Gay Issues & AIDS with Lance Ringel, Director of Lesbian & Gay Concerns, NYS Division of Human Rights; and Michael DeMayo, Asst. Coord., AIDS Prevention Program Development, GMHC; refreshments served; at Queens Borough Hall, Rm. 213, 120-55 Queens Blvd., Kew Gardens; 8:30-11 am; register 718/896-2500

AIDS CENTER QUEENS COUNTY 2nd Annual Awards Reception, with Honorary Chair Joyce Dinkins; honoring Assemblywoman Barbara Clark, Honorable Geraldine Ferraro, NY Newsday President & Publisher Robert Johnson;

at New York Hall of Science, Flushing Meadow Park; 6-9 pm; \$50 general/\$125 with champagne/dessert reception (9-10 pm); info from Howard Goldberg, 718/896-2500

MEN OF ALL COLORS TOGETHER/NY 10th Anniversary Panel Discussion/Share/C-R: Retracing and Recapturing Our History; at the Center, 208 W 13 St; 8-11 pm; donation; info from David, 932-3138, or Tony, 562-3131

T.W.E.E.D. NEW WORKS FESTIVAL, 8 pm (see MAY 31)

BODY POSITIVE Friday Night Social and Pot Luck Dinner; A-K bring salad or appetizer, L-S bring main dishes (veggie appreciated); T-Z bring dessert; for HIV+ and friends; at Rutgers Church, 236 W 73 St (off B'way); 9 pm - midnight; free, with your luscious dish; info 721-1348 (Editor: Body Positive has a social event at the church every 1st & 3rd Friday of the month.)

T.W.E.E.D. NEW WORKS FESTIVAL, 10 pm (see MAY 31)

COLUMBIA LESBIAN, BISEXUAL, GAY COALITION First Friday Dance, in Earl Hall, Columbia U., 116 St & B'way (I/P/9 train); 10 pm - 2 am; photo ID to drink; 854-3574, 854-1488 (Editor's note: Columbia's First Friday dances will continue throughout the summer: JULY 6, AUG 3, SEPT 7)

SATURDAY, JUNE 2

THE NEW FESTIVAL presents AIDS Series: A Death in the Family and Catching Fire at 1 pm; *Women Direct Series: Christopher Strong* at 3 pm; the only screening of *Westler* and *East of the Wall* at 5 pm; NY premiere of *Full Moon in New York* at 7 pm; world premiere of *Joy Chamberlain's Nocturne* at 9 pm; US premiere of *Eric de Kuyper's Pink Ulysses* at 11 pm; for info see Lively Arts

DIFFERENT SPOKES Leaves for Vancouver, Gay Games II pedaling off today in order to make the Games site by August 1; 923-1433 (Editor: many Different Spokes members making this journey will be competing at the games)

CULTUREWORKS INTERNATIONAL Inter-Jam 90, a multicultural anti-bias arts festival, with Betty Nono, Brooklyn Women's Martial Arts, M-Thang, Bang the Drum, Angel and the Drunken Gods, many other performers; Prospect Park bandshell & vicinity; noon - 10 pm; 718/499-7050

SAGE Last Brunch of the Season at Sawadee Thai Restaurant, 888 8th Ave (at W 52 St); noon or 2 pm seating; \$9.35 for drink, soup, salad, entree and coffee; rsvp 741-2247 (Editor's note: Brunches resume in October.)

WOMEN ABOUT Summer Pot Luck Planning Party Backyard Barbecue & Field Day, near Marine Park, Brooklyn; "eat, play, have fun & help us plan summer events"; Dolores 718/338-2721

NY COMMITTEE TO FREE SHARON KOWALSKI Workshop: Medical Powers of Attorney, to choose who you want to care for you in case of accident or illness; a lawyer will help you fill out the important forms; at the Center, 208 W 13 St; 1-4 pm; \$10 singles/\$15 couples; 718/939-7730

MEN OF ALL COLORS TOGETHER/NY 10th Anniversary Remembrance Ceremony, of "members and friends, loved and lost, without whom there could be no anniversary"; at the Center, in the garden, 208 W 13 St; 2-4 pm; donation; info from David, 932-3138, or Tony, 562-3131

MEN OF ALL COLORS TOGETHER/NY 10th Anniversary Celebration: a cultural, political, and social (snapp!) extravaganza! with the *Lavender Light Gospel Choir*, M^{rs} THANG, other musical, poetic and literary performers, visual artists, activists; at the Center, 208 W 13 St; 7-9 pm; \$15 (includes dessert buffet and dance afterwards at a member's West Village loft); info from David, 932-3138, or Tony, 562-3131, or service, 245-6366

DIGNITY/BIG APPLE Anniversary Liturgy, at the Center, 208 W 13 St; 8 pm; all invited; 818-1309

LESBIAN HERSTORY ARCHIVES, FLAMING FEMMES, BRONX LESBIANS UNITED IN SISTERHOOD Joint Benefit Dance Party: Lesbians Through the Ages, with door prizes for "Most Butch, Most Femme, Most Androgynous, Most PC, Heaviest Leather"; at the Center, 208 W 13 St; 8 pm - 1 am; \$12 (more if/less if) includes drink; info 548-0135, Center 620-7310 (Editor's note: politically correct, in case you didn't figure it out)

T.W.E.E.D. NEW WORKS FESTIVAL, 8 pm (see MAY 31)

EAGLE BAR Pride Night, \$1 at the door gets you your Pride Button; 142 11th Ave (at 21 St); 691-8451

T.W.E.E.D. NEW WORKS FESTIVAL, 10 pm (see MAY 31)

TWENTY/TWENTY presents FTM's Evening of Demos, with DJ Michael Fierman; 20 W 20 St; 10 pm - 6 am; \$10; 727-8841

SUNDAY, JUNE 3

THE NEW FESTIVAL presents Justice's Film and Can't You Take a Joke plus *How to Kill Her*, *Dreams of Passion*; and *Attrition* at noon; US premiere of *Mark Harris' Nocturne* at 2 pm; Women Direct Series' *Novembermoon* at 4:15 pm; world premieres of *Comrades in Arms* and *Flames of Passion* at 6:30 pm; *Looking for Langston* and US premiere of *Trojans* at 8:10 pm; *Walk on the Wild Side* at 10 pm; for info see LIVELY ARTS

WOMEN ABOUT Long Island Quickie Bike Trip, Eisenhower Park, Westbury Gardens, Long Island; Liz 718/788-2554

WOMEN ABOUT Sandy Hook Birding Trip, New Jersey; Ana 718/729-0747

GIRTH AND MIRTH Trip to Atlantic City, via Amtrak (G&M, Box 10, Pelham, NY 10803-0010)

ALLIANCE OF WOMEN AGAINST RACISM Anti-Racism Workshop, for women of all races; at the Center, 11:30 am - 5 pm; \$6 more if/less if; Luvenia 427-4175

ASIANS AND FRIENDS/NY Fundraising Flea Market, at the Center, 208 W 13 St; noon - 4 pm; for info or to make donations, call John at 718/596-9696

MEN OF ALL COLORS TOGETHER 10th Anniversary Garden Gayfe at a member's Upper West Side home; 2-6 pm; \$25; info from David, 932-3138, or Tony, 562-3131

SAGE Sunday Drop-in in the SAGE Room, at the Center, 208 W 13 St; 2-5 pm; 741-2247

BROOKLYN AIDS TASK FORCE, GMHC, NYC TECHNICAL COLLEGE Let's Celebrate Our Differences: a celebration of diversity, with entertainment by Theatre Rehabilitation for Youth, gospel singer Shelly Jackson, Caribbean singer Myriam Dorismé, Marlon Riggs' film *Tongues Untied*, food, prizes, refreshments; at NYC Technical College, 300 Jay St, Voorhees Hall; 3-7 pm; 718/596-4781, 212/807-6655

COALITION OF WOMEN OF THE AMERICAS presents Women from Both Americas, sharing insights and cultural backgrounds through original poetry, music, drama; bilingual presentation; featuring Maria Negroni, Agueda Pizarro, Jeri Hilderley, Dian Hamilton; with refreshments; in the Center's Women's Coffeehouse, 208 W 13 St; 3-5 pm; \$6; 749-8449, 749-0776

DIGNITY/HUDSON COUNTY Monthly Liturgy, at St. Matthews Ev. Lutheran Church, 83 Wayne St (btwn Barrow/Jersey), Jersey City, NJ; 5 pm; all invited; Victor 201/435-3269

TWENTY/TWENTY presents FTM's HIRING Tea, with DJ Susan Morabito; 20 W 20 St; 5 pm - 2 am; \$6; 727-8841

KAREN L. SMITH presents a staged reading of Eric Booth's Forbidden Fruit, "a 17-year-old German-black runs away from his Colorado home to New York to seek the black father he never knew"; at the Center, 208 W 13 St; 7 pm; \$5; 893-9852

LAVENDER LIGHT GOSPEL CHOIR Performance of Selected Songs at Brooklyn AIDS Task Force; 22 Chapel St (A/C/F to Jay St/Boro Hall, walk on Jay St, across Tillary, one block to Chapel St); 7 pm; 212/222-9794, 718/624-1196

PYRAMID presents John Canall's Movie Festival at 9 pm, and *Mona Foot's Gay Cabaret* at midnight; 101 Avenue A (btwn 6/7 Sts); \$5; 420-1590

MONDAY, JUNE 4

THE NEW FESTIVAL presents the world premiere of Joy Chamberlain's Nocturne at 1 pm; the US premiere of *Pink Ulysses* at 3 pm; the world premiere of *Crocodiles in Amsterdam* at 5 pm; Gay Asia Series' *With Beauty & Sorrow* at 8 pm; Ron Peck's *Empire State* at 10:15 pm; for info see LIVELY ARTS

AUBURN THEOLOGICAL SEMINARY One-Week Course: Sexuality and the Church, with Beverly Harrison and James Nelson; 3041 B'way at 120 St; 662-4315

SAGE Ongoing Therapy Group: Adult Survivors of Sexual Abuse, led by Barbara Clark and Joyce Meyers, limited registration; at the Center, 208 W 13 St; 741-2247

HERITAGE OF PRIDE General membership meeting, at the Center, 208 W 13 St; 8 pm, 691-1774 (also JUNE 11, 19)

LAVENDER LIGHT GOSPEL CHOIR 30-Minute Performance Sets at Delta 88 Soulfood Restaurant; 332 8th Ave at 26 St; 9:30 & 10:30 pm; \$10, dinner reservations 924-3499; info 212/222-9794, 718/624-1196

TUESDAY, JUNE 5

THE NEW FESTIVAL presents the world premiere of Comrades in Arms and the US premiere of *Flames of Passion* at 1 pm; AIDS Series' *A Death in the Family* and *Catching Fire* at 3 pm; the NY Premiere of the 1989 Academy Award winning *Common Threads* at 6:15 pm; Women Direct Series' *Desert Hearts* at 8 pm; Parting Glances Series' *Law of Desire* at 10:05 pm; for info see LIVELY ARTS

2:30 PM WBAI-FM Lesbian and Gay Health Issues for the '90s: a preview of the July 12 Nat'l/3rd Int'l Lesbian/Gay Health Conference and 8th Nat'l AIDS Forum in Washington, DC; produced/hosted by Deborah Feller; 99.5 FM (1:00)

ARTISTS FOR AMNESTY Benefit Reception and Dinner for Amnesty International, the organization that has yet to stand up against sanctioned oppression of lesbians and gays throughout the world; reception/art preview at BlumHelman (80 Greene St) and Germans van Eck (420 West Broadway) Galleries, 5-7 pm; dinner at The Columns Restaurant (584 Broadway), 7:30-9:30 pm; dancing with champagne and dessert at The Columns from 9:30 pm; reception & dinner \$300-\$1000/dancing only \$75; 807-8400, 580-3743

GAY MEN'S HEALTH CRISIS HIV Health Seminar: Benefits Information; 129 W 20 St, 3rd Floor; 7 pm; free; 807-8655, TDD 645-7470 (this and every 1st TUES)

CENTER STAGE sees August Wilson's The Piano Lesson, with Charles S. Dutton; 8 pm; \$46; info/rsvp 620-7310

WEDNESDAY, JUNE 6

10th Anniversary of Men of All Colors Together/NY

THE NEW FESTIVAL presents Gay Asia Series' The Last Song at 1 pm; *Boy's Lives (Boys/Life, DHPG Mon Amour, Fear of Disclosure, Partitions, Viva Eri, Meet Bradley Harrison, Picklesman)* at 3 pm; Women Direct Series' *Olivia* at 6 pm; Marlon Riggs' *Tongues Untied* and Pratibha Parmar's *Flesh & Paper* at 8 pm; *Tracks in the Snow (Pervola)* at 10 pm; for info see LIVELY ARTS

COLLEEN GRECO GALLERY Reception for Important issues and works by Keith Haring, sales proceeds go to TOUCH, Rockland County AIDS organization; in Nyack, NY; 3-6 pm; by appt. only, 914/358-4336 (showing continues thru JUNE 16)

ARTISTS FOR AMNESTY opens a Benefit Art Exhibition and Sale to raise funds for Amnesty International, the liberal organization that has yet to complain about sanctioned mistreatment of gays and lesbians throughout the world; artists represented include Keith Haring; at the BlumHelman Gallery, 80 Greene St, and the Germans van Eck Gallery, 420 West Broadway; info 807-8400, 580-3743 (thru JUNE 16)

INTERNATIONAL CENTER OF PHOTOGRAPHY New Pictoremakers Lecture Series: Gran Fury, Activism, a slide presentation with moderator Marvin Heiferman; 1130 5th Ave at 94 St; 6:30 pm; \$7; 860-1776

GIFFORD HOUSE HOTEL opens Kerry Ashton's The Wild Spirit, a one-man play with music based on the life and works of Oscar Wilde; 9-11 Carver Street, Provincetown, MA; \$10; WED-SAT at 7 pm (also on JULY 2 & 3, and SEPT 2; 7 pm); 508/487-6400 (thru SEPT 15)

INTEGRAL YOGA INSTITUTE Positive Approaches Toward Healing Seminar: Transcending Fear, for those whose lives have been affected by HIV or life-threatening illness in themselves or a loved one; 227 W 13 St; 7:30-9 pm; \$5; 929-0586 (Editor's note: Hatha Yoga classes are offered Saturdays.)

A DIFFERENT LIGHT Reading Series: Eric Swanson: The Greenhouse Effect her long-awaited memoir; 548 Hudson (btwn Charles/Parry); 8 pm; free but limited seating; 989-4850

MY COMRADE/SISTER MAGAZINE presents Channel 69 at the Pyramid, with live game shows, *Gay Jeopardy* (a test of gay trivia) at 12:30 am, and *Strip-o-Rama* (where contestants take it off) at 1:30 am; 101 Avenue A (btwn 6/7 Sts); \$5; 420-1590

EAGLE BAR Movie Night: Cookie; 142 11th Ave (at 21 St); 11 pm; 691-8451

THURSDAY, JUNE 7

THE NEW FESTIVAL presents the AIDS Series' US premiere of *Another Life* at 1 pm; Gay Asia Series' Nick Deocampo's *Oliver and Children of the Regime* at 3 pm; Mandy Merck's British Gay/Lesbian TV show, *Out On Tuesday #1*, moderated by Jim Fouratt, at 6 pm; a Center Benefit screening of Vito Russo's *Images From the Eighties*, dedicated to Bill Sherwood at 8 pm (\$15 advance sale); Parting Glances Series' *Taxi Zum Kio (Taxi to the Wheel)* at 10 pm; for info see Lively Arts

BRENT NICHOLSON EARLE sets out on his *Rainbow Run for the End of AIDS*, a 1000-mile run from San Francisco to Vancouver, arriving August 4 for the opening of Gay Games III; pledges per/mile to 212/533-4913, 415/861-1453

THE NAMES PROJECT Quilt on Display at Atlantic City Convention Hall, N.J.; thru JUNE 9

1:00 PM WBAI-FM *This Way Out* the international gay and lesbian news magazine; 99.5 FM (30)

1:30 PM WBAI-FM *An Afternoon Outing*: (the new name for *Breaking the Silence*), Larry Gutenberg with an audio calendar of Gay/Lesbian Pride Month activities; 99.5 FM (30)

GAY MEN'S HEALTH CRISIS Workshop on Community Health Models for Gay Men of Color: cross cultural techniques in outreach, education, and counseling for Latino gay and other men who have sex with men; with Sylvia Muniz (AIDS Initiative Dept., Harlem Hospital) and James Paul Lopez (People of Color Prevention Programs, GMHC); at GMHC, 129 W 20 St, 3rd floor classroom; 4-6 pm; 807-5664 (A different workshop is offered every Thursday in June.)

CENTER NATIONAL MUSEUM OF LESBIAN & GAY HISTORY Opening Reception for *Prejudice and Pride: The NYC Gay & Lesbian Community, World War II - Present*, a show of 80 photographs portraying NYC's gay/lesbian history, pre- and post-stonewall; at the Center, 208 W 13 St; 6-8 pm; 620-7310 (The show will run MON-FRI, 9 am - 5 pm, unless pre-empted by other activities. Call first.) (thru JULY 31)

JUDITH'S ROOM BOOKSTORE presents Jeri Hilderly, *Mari: A Lesbian Romance Across Continents*; 681 Washington St (at Charles St); 7 pm; free, but limited seating; 727-7330 (wheelchair accessible)

INTEGRITY/NY Eucharist of Pentecost with Celebrant, Rev. Karen C. Murphy; Preacher, Brother Robert Sevinsky, OHC; Program: Health and/or AIDS Issues; at Episcopal Church of St. Luke in the Fields, 487 Hudson St (at Christopher); 7:30 pm (info from Box 5202, NYC 10185-0043)

Tuning In: A TV/Radio Guide for OutWeek Readers

Information must be received by Monday to be included in the following week's issue. Send items to Rick X, Tuning In, Box 790, NY, NY 10108.

A&E (Arts & Entertainment, 555 Fifth Ave, 10th Fl, NYC 10017; 661-4900)
CCTV (Rick X, Box 790, NYC 10108)
GBS (Gay Broadcasting System, Butch Peaston, 178 7th Ave, Ste. A-3, NYC 10011; 243-1570)
GCN (Gay Cable Network, Lou Maletta, 32 Union Square East, Suite 1217; 477-4220)
GMHC (Gay Men's Health Crisis, Jean Carlomusto, 129 W 20 St, NYC 10011; 807-7517)
RB PROD (Robin Byrd Productions, Box 305, NYC 10021; 988-2973)
WABC-TV (7 Lincoln Square, NYC 10023; 456-7777)
WBAI-FM (505 8th Ave, 19th Fl, NYC 10018; 279-0707)
WCBS-TV (524 W 57 St, NYC 10019; 975-4321)
WNBC-TV (30 Rockefeller Plaza, NYC 10112; 664-4444)
WNET-TV (356 W 58 St, NYC 10019; 560-3000)

MONDAY, MAY 28

9:00 PM WNET-TV *Stalin*: a 3-part documentary; tonight follows his rise under Lenin, his Bolshevik activity, his fall into disfavor, and his slow climb back into prominence; CH 13 (1:00)
10:00 PM GCN *Be My Guest*: Sybil Brunchon with a panel game show, and *Frankie Loves Johnny*, an original soap opera; Manhattan Cable, CH J/23 (3:00)
11:30 PM *Tomorrow's TV Tonight* entertainment; Manhattan and Paragon Cable, CH D/17 (1:00)
Midnight CCTV *The Closet Case Show*: Clips from some New Festival entries and still more strippers at Mers; Manhattan Cable, CH C/16 (3:00)
1:00 AM *Gay TV*: gay male porno clips; Paragon Cable, CH J/23 (3:00)
2:00 AM *SHOWTIME A Room with a View*: starring Julian Sands and Rupert Graves in film's most erotic skin-dipping scene, plus Puccini (2:00)

TUESDAY, MAY 29

4:00 PM WCBS-TV *Schoolbreak Special*: "What if I'm Gay?" asks Todd, whose buddies discover his male porn mag in his room; CH 2 (1:00)
11:00 PM GBS *Out in the 90's*: community news, discussion, interviews; tonight: work of the Community Research Initiative; Manhattan/Paragon Cable, CH C/16 (1:00)
11:00 PM WPIX-TV *Cheers*: "Sam's regulars are reluctant to hang out at a bar that's promising to become a gay hangout"; CH 11 (3:00)
1:15 AM TNT *Beau James*: Bob Hope plays Jimmy Walker during a time in this city's history when crooked mayors were colorful (2:15)

WEDNESDAY, MAY 30

Note: Summit coverage on various networks may pre-empt programming throughout the week.
9:00 AM WCBS-TV *Joan Rivers*: voguing; CH 2 (1:00)
9:30 AM WBAI-FM *Ghosts in the Machine*: women in pop, with Victoria Starr; 99.5 FM (2:30)
3:00 PM LIFETIME *Attitudes*: Calvin Klein (1:00)
4:00 PM A&E *Manhattan* (1979): the shots of the city are the star of this Woody Allen retrospective on neurotic heterosexual relationships (2:00)
8:00 PM WNYN (FOX) *Rolling Stones Steel Wheels Tour*: 18 songs from the final concert taped Dec. 19 in Atlantic City, with Eric Clapton, John Lee Hooker, and (ugh) Axl Rose; songs include *Jumpin' Jack Flash*, *You Can't Always Get What You Want*, *Honky Tonk Women*, *Sympathy for the Devil*, *Gimme Shelter*, *Satisfaction*, *Paint It Black*, 2000 *Light Years From Home*, *It's Only Rock 'n' Roll*; the last three numbers are in 3-D, special glasses at 7-Eleven stores; CH 5 (2:00)
9:00 PM *Stephen Holt Show/Onstage America*: tonight concludes Holt's "Hunk Month" with *Boys of Hell's Kitchen*, model Jeffrey Jelly and artist Kirk Kerber; Manhattan Cable, CH D/17 (3:00) (for Paragon, see SAT)
Midnight RB PROD *The Robin Byrd Show*: male and female strippers; Manhattan and Paragon Cable, CH J/23 (1:00)

THURSDAY, MAY 31

1:00 PM WBAI-FM *This Way Out* international magazine for and about the lesbian and gay community; 99.5 FM (3:00)

1:30 PM WBAI-FM *Rompiendo el Silencio*: local gay and lesbian news and information with Gonzalo Aburto; 99.5 FM (3:00)
8:00 PM WCBS-TV *48 Hours*: Crime in the USSR, with Dan Rather examining Soviet drug abuse, organized crime, juvenile crime, the Soviet cops; CH 2 (1:00)
9:00 PM A&E *Swan Lake*: Makarova doing that Tchaikovsky thing with the London Festival Ballet (2:30)
9:30 PM WNBC-TV *Seinfeld*: Jerry Seinfeld debuts in this sitcom/stand-up combo formula, also with Julia Louis-Dreyfus and Tony winner Jason Alexander (Hal Prince's *Broadway*); CH 4 (3:00)
9:30 PM GMHC *Living With AIDS*: health and politics; Manhattan Cable, CH J/23 (3:00)
10:30 PM GCN *Pride & Progress*: news, health, sports; Manhattan Cable, CH J/23 (3:00) (for Paragon, see SATURDAY)
11:00 PM GCN *The Right Stuff*: media, entertainment, advice; Manhattan Cable, CH J/23 (3:00) (for Paragon, see SAT)
11:30 PM RB PROD *Men For Men*: Robin Byrd presents gay male porno stars; Manhattan Cable, CH J/23 (3:00)
11:30 PM GMHC *Living With AIDS*: health and politics; Paragon Cable, CH J/23 (3:00)

FRIDAY, JUNE 1

10:00 AM WNBC-TV *Golden Girls*: Dorothy's lesbian friend Jean (Lois Nettleton) falls for Rose (Betty White); CH 4 (3:00)
2:30 PM WBAI-FM *Rompiendo el Silencio*: todos los viernes, Gonzalo Aburto con temas y noticias para la comunidad latina gay y lesbiana; 99.5 FM (1:15)
7:30 PM *The Gay Dating Game Show*; Manhattan Cable, CH J/23 (3:00)
8:00 PM WNBC-TV *Baywatch*: Peter Phelps becomes a county-certified lifeguard in this auspicious opener of summer repeats; CH 4 (1:00)
8:00 PM WNYN-TV (FOX) *China From Mao to Now*: Chinese children profiled in 1971, during the Cultural Revolution, are sought out by Yugoslavian journalist Dejan Kosanovic 18 years later, right after the Dec. 1989 Tiananmen Square Disagreement; CH 5 (1:00)
9:00 PM A&E *The Offence* (1972): Sidney Lumet's British film about sadomasochism, with detective Sean Connery and child-abuser Ian Bannen, also with Trevor Howard and Vivien Merchant (2:30) (repeats at 1 am)
9:00 PM WNET-TV *Alive From Off Center*: "Cinderella," danced by France's Lyon Opera Ballet to Prokofiev's score; CH 43 (1:30)
11:00 PM *Gay TV*: male porno clips; Manhattan Cable, CH J/23 (3:00)
1:00 AM RB PROD *Robin Byrd Show*: male and female strippers; Manhattan and Paragon Cable, CH J/23 (1:00)
2:40 AM TBS *Sleeper* (1973): Woody Allen visits Diane Keaton in the future (2:00)
3:00 AM WNYN-TV (FOX) *Can't Stop the Music* (1980): You could do anything you wanted at the YMCA when the Village People made this movie with Olympian Bruce Jenner, but I doubt FOX can show the famous locker room scene in its entirety; CH 5 (2:30)

SATURDAY, JUNE 2

11:30 AM *Stephen Holt Show/Onstage America*: see WED; Paragon/Manhattan Cable, CH C/16 (3:00)
6:30 PM GCN *Pride & Progress*: news, health, sports; Paragon Cable, CH J/23 (3:00) (for Manhattan Cable, see THURS.)
7:00 PM GCN *The Right Stuff*: media, entertainment, advice; Manhattan Cable, CH J/23 (3:00) (for Manhattan Cable, see THURS.)
11:00 PM RB PROD *The Early Byrd*: Robin Byrd presents male/female strippers; Manhattan Cable, CH J/23 (1:00)

SUNDAY, JUNE 3

6:30 PM WBAI-FM *OutLooks*: the first hour, hosted by Eva Yaa Asantewaa and Nicholas Cimorelli, features a live interview with Dr. Marjorie Hill, Mayor Dinkins' new liaison to the lesbian/gay community, with listener phone calls; 99.5 FM (2:00)
9:00 PM WCBS-TV *Tony Awards*; CH 2 (3:00)
11:30 PM GCN *Men & Films*: male erotica; Manhattan Cable, CH J/23 (3:00)

**MORE LISTINGS
NEXT WEEK**

GCN

Gay Cable Network

EVERY WEEK ON MANHATTAN CABLE CHANNEL J (23)

THURSDAYS

Pride & Progress

May 31

10:30 pm

- Gay Week in Review
- Act-Up
- GCN Close-Up
- Sports
- Lavender Health

Controversy at the Fund for Human Dignity (the volunteers strike back)
Hosted by Andy Humm
Rebecca Lewin interviews Patty White of Gay/Lesbian Film Festival
Footage from "Staying Healthy," a forum featuring Dr. Anthony Fauci, director of NIAID

11:00 pm

The Right Stuff

- Naming Names
- All About Women
- Media Watch
- Staying Out
- Around the Country
- Razor Sharp

PRIDE & PROGRESS AIRS ON
PARAGON CABLE CHANNEL J (23) ON
SATURDAYS FROM 6:30 TO 7:30 PM

SUNDAYS

Men & Films

June 3

11:30 pm

Reviews of male erotica along with interviews behind the scenes with film stars

Interview with Lee Baldwin
Lee Baldwin in "The Jehova Witness"
Reviews of "For Sale by Owners" and "First Mate"

MONDAYS

Be My Guest

June 4

10:00 pm

Sybil Bruncheon hosts a panel game show with surprise guests.
Secret Passions An original gay soap opera.

Opening night at New Jimmy's of Stonewall Place and at Quick!

Gay Cable Network
32 Union Square East, Suite 1217
New York, NY 10003
(212) 477-4220

Celebrating our 8th year.

DANCING OUT

Monday

Private Eyes (Marc Berkley's *Kool Komrads* w/ Razor Sharp & strippers; preppies and guppies) 12 W 21 St, club 206-7772

Tuesday

Love Machine (Larry Tee & Lahoma Van Zandt, young & exotic crowd) 860 Bway, at 17 St; 254-4005

Wednesday

Better Days (primarily gay men of color) 316 W 49 St (8/9 Aves); 245-8925

Private Eyes (Jeffrey Sanker & Dallas's *Club Bad*; many preppies and guppies) 12 W 21 St, btwn 5th/6th Aves; 206-7772

Pyramid (Les Simpson's *My Sister/Comrade* party, starts June 6) 101 Avenue A, btwn 6/7 Streets; 420-1590

Silver Lining (2-4-1 drinks, also open Tues-Sun, women SAT) 175 Cherry La., Floral Pk, LI; 516/354-9641

Stutz (2-4-1 drinks, also open daily) 202 Westchester Ave, White Plains; 914/761-3100

Thursday

BoyBar (BoyBar Beauties new wave drag show) 15 1/2 St Marks Place, btwn 2nd/3rd Aves; 674-7959

Copacabana (last Thu. of the month Susanne Bartsch party, next is May 31; iffy door) 10 E 60 St, at Fifth Ave; 755-6010

Excalibur (\$1 drinks, also open Tues-Sun, women WED) corner 10th/Jefferson behind football stadium, Hoboken, NJ; 201-795-1161

Grand Central (2-4-1 drinks, also open Wed-Sun) 210 Merrick Road, Rockville Centre, LI; 516/536-4800

Hatfield's (2-4-1 drinks, female impersonators; also open nightly, women on TUE & FRI) 126-10 Queens Blvd., Kew Gardens, Queens; 718/261-8484

Mars (mixed TVs/gay/straight; DJ Patrick's *Wonderland*, on small 3rd Floor) Westside Highway and 13th St; 691-6262

Quick! (Chip Duckett Thursdays) 6 Hubert St (on Hudson, 5 blks below Canal); 925-2442

Friday

BoyBar (students & local East Village crowd) 15 1/2 St Marks Pl., btwn 2nd/3rd Aves; 674-7959

Columbia Dances (1st Friday of every month, including summer, next is June 1) 116th St & Bway; 854-3574 days

419 419 N. Highway, Southampton, LI; 516/283-5001

La Palace de Beaute (Larry Tee & Lahoma; straight, gay, TVs, tourists, club kids), 34 E 18 St, off 5th Ave; 228-8009

Octagon (primarily gay men of color) 555 W 33 St; 947-0400

Private Eyes (many preppies and guppies) 12 W 21 St, btwn 5th/6th Aves; 206-7772

Quick! (Scott Currie/*Panty Girdles*; TVs, straights, gays) 6 Hubert St (on Hudson, 5 blocks below Canal); 925-2442

Reds ("drink free 10 pm - 1 am"; also open THU; women SAT) 6096 Jericho Tpke, Commack, LI; 516/543-4740

Saturday

Barefoot Boogie (smoke & alcohol free) 434 6th Ave (btwn 9/10 Sts); 832-6759

BoyBar 15 1/2 St Marks Place, btwn 2nd/3rd Aves; 674-7959

The Center Dances (2nd and 4th Saturdays) are on hiatus until next fall; 620-7310

Columbia Dances (3rd Saturdays, *Same But Different* Dance, June 16) 116 & B'way, 10 pm - 3 am; info 629-1989

419 419 N. Highway, Southampton, LI; 516/283-5001

Girth and Mirth Club at the Center (3rd Saturdays, heavy men & their admirers) 208 W 13 St; 620-7310

La Palace de Beaute (Larry Tee & Lahoma, mixed straight/gay, started 5/12) 34 E 18 St; 228-8009

Mars (Keoki's *Drop Lounge*, floor varies; small eclectic crowd: TVs, Asians, hi-tech music fans) 13 St & West Side Hwy; 691-6262

Private Eyes (Jeffrey Sanker & Dallas's *Club Bad*; many preppies & guppies) 12 W 21 St, btwn 5th/6th Aves; 206-7772

Roxy (mixed gay/straight/TVs/club kids; door can be mobbed after 12) 515 W 18 St (btwn 10/11 Aves); 645-5156

Sound Factory (mixed gay/straight, Acid House, no alcohol) 530 W 27 St (btwn 10th/11th Aves); 643-0728

Twenty/Twenty (FTM's *Evening of Dance*, catering to the Saint crowd, 10 pm, \$10; started May 26) 20 W 20 St; 727-8841

Sunday

Better Days (primarily gay men of color) 316 W 49 St (8/9 Aves); 245-8925

The Building (Club Bad's *The Men's Room*, 10 pm; \$12; probably preppies/guppies; opened May 20) 51 W 26 St; 576-1890

La Palace (Michael Fesco's *Power Tea*, 4 pm - midnight; \$6; hi-NRG gym hunk; started May 20) 34 E 18 St; 228-8009

La Palace de Beaute (Larry Tee & Lahoma, midnight - 4 am; club kids, TVs, gay/straight; started 5/20) 34 E 18 St; 228-8009

Mars (Chip Duckett's *Mars Needs Men*; 5 floors, go-go boys, performers; and a roof) Westside Highway and 13th St; 691-6262

Pyramid (Junior's Tea Dance 6-10 pm, Mona Foot's *Gay Cabaret* at midnight) 101 Avenue A, btwn 6/7 Streets; 420-1590

Roxy (Molly House Sundays at Roxy; mixed gay crowd; club kids, guys, hunk, men) 515 W 18 St (btwn 10/11 Aves); 645-5156

Twenty/Twenty (FTM's *Hi-NRG Tea*, catering to Saint crowd, 5 pm - 2 am, \$6; started May 27) 20 W 20 St; 727-8841

Every Night (or almost)

Monster (West Village) 80 Grove St at Sheridan Sq.; 924-3557

Spectrum (closed Mon & Tue, WED free, THU free & 2-4-1 drinks, FRI w/f strippers, SAT guest stars, SUN live show & free 9-10 pm; *Coors* served) 802 64th St @ 8th Ave, Bay Ridge, Bklyn; 718/238-8213

Zest (was Club 43; to be gay on special nights; June 6 opening; call for info) 108 W 43 St; 354-7348

DANCING OUT for WOMEN

Tuesday

Hatfield's 126-10 Queens Blvd., Kew Gardens; 718/261-8484

Grand Central (women's night, also open Wed-Sun) 210 Merrick Road, Rockville Centre, LI; 516/536-4800

Lismar Lounge (Stella's *Love Shack*, alternative music) 41 1st Ave at 2nd St; 771-9477

Wednesday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

Excalibur (*Ladies Night*, \$1 drinks) corner 10th/Jefferson behind football stadium, Hoboken, NJ; 201-795-1161

Thursday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

Pyramid (Jerry's *Girl Bar*, 8 pm - 2 am) 101 Avenue A (btwn 6/7 Sts); 420-1590

Friday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

Chapel at Limelight (Shescape party, opens 10 pm; *Coors* served) 49 W 20 St at 6th Ave; 645-6479

Hatfield's 126-10 Queens Blvd., Kew Gardens; 718/261-8484

Millennium (*Ladies' Night*) 1770 NY Ave (Rte 110), Huntington, LI; 516/351-1402

Visions 56-01 Queens Blvd, Woodside; info 718/846-7131, club 718/899-9031

Saturday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

Chapel at Limelight (Shescape party, opens 9 pm; *Coors* served) 49 W 20 St at 6th Ave; 645-6479

Mike Todd Room (*Her Planet*, alternate Saturdays here start June 2) 123 E 13 St; club (Palladium) 473-7171

Reds (women's party, buffet, burlesque show) 6096 Jericho Tpke, Commack, LI; 516/543-4740

Silver Lining 175 Cherry Lane, Floral Park, LI; 516/354-9641

Starz 836 Grand Boulevard, Deer Park, LI; 516/242-3857

Sunday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

Cave Canem (*Sandwich Sister Sundays*) 24 1st Ave at 1st St; 529-9665

Roxy (Lil and Jan's *The Nunnery*; alternative music) 515 W 18 St (btwn 10/11 Aves); 645-5156

Every Night (or almost)

Cubby Hole (tiny dance floor) 438 Hudson St @ Morton St; 243-9079

Duchess II (small dance floor; *Coors* served) Sheridan Sq. & 7th Ave South; 242-1408

Spectrum (closed Mon & Tues; good gay/lesbian mix, see *Every Night*, above, for details) 802 64th St, Bklyn.; 718/238-8213

Editor's tips for tourists:

A (*) denotes a club that attracts TVs.

The NYC club scene is volatile. Call first to confirm parties. Recent openings have dates noted, and can be blasts or busts.

Clubs generally open at 10 pm, close at 4 am, unless otherwise noted. Admissions range from \$5 to \$15. Invites offer discounts, and are sometimes required. Some clubs, such as Copacabana, Roxy, Quick!, Mars, Love Machine, Palace, and others have mobs at the door (on good nights), and people are let in somewhat selectively. Mixed gay/straight parties, especially when crowded, tend to have the roughest doors. Coming very early or very late can be helpful. Such parties often get gayer later.

Special one-time parties are listed in the day-by-day calendar.

Clubs that serve *Coors* will be noted, but not excluded from these listings. Send openings, closings, corrections and dish to Rick X, Box 790, NYC 10108.

COMMUNITY DIRECTORY

A.C.Q.C.

**AIDS CENTER OF QUEENS COUNTY
SOCIAL SERVICES • EDUCATION • BUDDIES
COUNSELING • SUPPORT GROUPS
Volunteer Opportunities**
(718) 896-2500(voice) (718) 896-2965(TDD)

ACT UP (AIDS Coalition to Unleash Power)
496A Hudson Street, Suite 64 NYC 10014
(212) 989-1114

A diverse, non-partisan group of individuals united in anger and committed to direct action to end the AIDS crisis. Gen. meetings Mon. nights 7:30, at the Community Center 208 W.13th.

AIDS RESOURCE CENTER (ARC)

Supportive housing for homeless PWAs (Bailey House and apartments). Non-judgemental pastoral care for PWAs and loved ones. Volunteer opportunities.
(212) 481-1270, 24 West 30th Street, NYC 10001

ALOE/APLN-NY

(Asian Lesbians of the East Coast/
Asian Pacific Lesbian Network-New York)
We are a political, social and supportive network of Asian Pacific lesbians. Planning meetings on the 1st Sunday and social events on the last Friday of each month. Call (212) 517-5598 for more information.

ARCS (AIDS-Related Community Services)

for Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster and Westchester counties. AIDS education, client services, crisis intervention, support groups, case management, buddy and hospital visitor program.
214 Central Ave., White Plains, NY 10606 (914) 963-0806
836 Broadway, Newburgh, NY 12550 (914) 562-5005
AIDSline (914) 963-0607

ATR (AIDS TREATMENT REGISTRY, INC.)

Publishes a bi-monthly Directory of clinical trials of experimental AIDS/HIV treatments in NY/NJ, and has educational materials/seminars for trial participants. ATR also advocates for improvements in the trial system. P.O. Box 30234, NY, NY 10111-0102. (212) 286-4196. Publications free/donation requested.

BAR ASSOCIATION FOR HUMAN RIGHTS

Lawyers Referral
Service for the Lesbian and Gay Community
Full Range of Legal Services (212) 458-4873

BAR ASSOCIATION FOR HUMAN RIGHTS

Free Walk-in Legal Clinic. Tuesday 6-8 pm
Lesbian & Gay Community Center, Ground Floor

BIDS (BISEXUAL DOMINANCE & SUBMISSION GROUP)

Share S/M experiences and fantasies with others in a positive, non-judgemental atmosphere. First Sunday of the month, 4:45pm at the Community Center 208 W. 13 Street, NYC. This group is part of the New York Area Bisexual Network.

BISEXUAL PRIDE DISCUSSION GROUP

Topical discussions on issues of interest to the community in a congenial atmosphere, followed by an informal dinner at a friendly local restaurant. Every Sunday, 3:30-4:30pm at the Community Center 208 W. 13 Street, NYC. Part of the New York Area Bisexual Network.

BIWAYS NEW YORK

Monthly social events for the Bisexual community and friends. Call NYABN for details of upcoming events. (718) 353-8245

BIPAC (BISEXUAL POLITICAL ACTION COMMITTEE)

Political action on issues of importance to the Bisexual/Lesbian/Gay community. Monthly meeting/potluck held 8:00pm on fourth Thursday of the month at members homes. Call NYABN for this month's location. (718) 353-8245

BISEXUAL YOUTH

Informal social & support group for Bisexual kids/youth. Monthly meeting/potluck lunch held 1:00pm on fourth Sunday of the month at members homes. Call NY ABN for this month's location. This group is part of the New York Area Bisexual Network.

BLUS-BRONX LESBIANS UNITED IN SISTERHOOD

Social, political and support networking group for women and their friends. Regular social events and meetings on the first and third Fridays of every month. At The Community Center, 208 W. 13 Street, from 6:30-8pm. For more info call Lisa at (212) 829-9817.

BODY POSITIVE

If you or your lover has tested HIV+, we offer support groups, seminars, public forums, reference library, referrals, social activities and up-to-date national monthly, "THE BODY POSITIVE" (\$25/year).
(212) 721-1346.
208 W. 13th St., NYC, NY 10011

BROOKLYN'S LESBIAN AND GAY POLITICAL CLUB LAMBDA INDEPENDENT DEMOCRATS

L.I.D. endorses and works for candidates in local, state and national elections, lobbies for legislation, and conducts community outreach through street fairs and meetings on special topics. Join us.
338 Ninth St., Suite 135
Brooklyn, NY 11215
(718) 965-8482

CIRCLE OF MORE LIGHT

Spiritual support and sharing in a gay/lesbian affirmative group. West-Park Presbyterian Church
165 West 88th Street
Wed: worship service 6:30 pm, program 7:30.
Marsha (212) 304-4373 Charlie (212) 891-7118.

COMMUNITY HEALTH PROJECT

208 West 13th Street, NYC, New York 10011
For Appointments and Information
(212) 675-3559 (TTY/Voice)
PROVIDING CARING, SENSITIVE AND LOW COST HEALTH CARE SERVICES TO THE LESBIAN AND GAY COMMUNITY

COMMUNITY RESEARCH INITIATIVE

PWAs, PWARCs & their physicians taking the initiative to seek promising intervention against AIDS in a resp. manner. For more info or to volunteer please call (212) 481-1050.

CONGREGATION BETH SIMCHAT TORAH

NY's Gay and Lesbian Synagogue Services
Friday at 8:30pm 57 Bethune Street
For info. call: (212) 829-9498.

CONGREGATION B'NAI JESHURUN

Monthly Spiritual Gatherings and free catered festive luncheons for all People With AIDS, their lovers and families. Program includes music and discussion led by our Rabbi. Call (212) 787-7000

DIGNITY/BIG APPLE

A community of Lesbian and Gay Catholics. Activities include Liturgies and socials every Sat., 8:00 pm, at the Center, 208 W. 13 Street, NYC.
Call (212) 818-1308.

DIGNITY NEW YORK

lesbian and gay Catholics and friends
AIDS Ministry, Spiritual Development.
The Cathedral Project.
Worship Services & Socials, Sun. Eves. 7:30pm-St. John's Episcopal Church 218 West 11th Street @ Waverly-675-2179

EDGE

Education in a Disabled Gay Environment
For the physically disabled Lesbian and Gay Community.
(212) 969-1821
P.O. Box 305 Village Station, New York, NY 10014

FEMME SUPPORT GROUP

For lesbians who self identify as Femme. For info and meeting times call Lisa at (212) 829-9817. No men please.

FRONT RUNNERS

A running club for lesbian and gay athletes of all abilities. Fun Runs of 1-6 miles held every Sat. at 10am and Weds. at 7pm in Central Park and every Tues. at 7pm in Prospect Park.
For information: call (212) 724-9700.

THE FUND FOR HUMAN DIGNITY

National Gay and Lesbian Crisis Line
"AIDS 900"—1-800-SOS-GAYS
Educational Resource Center; Positive Images Media Center; NY State Arts Program
686 B'way Suite 410 NYC, NY 10012 (212) 629-1800

THE GAY AFRICAN AMERICANS OF WESTCHESTER (The G.A.A.)

is a community based support group formed in Westchester County. Various activities are planned for the coming months.
Please call 914-376-0727 for more info.

GLAAD

Gay & Lesbian Alliance Against Defamation
80 Varick Street, NYC 10013 (212) 896-1700
GLAAD combats homophobia in the media and elsewhere by promoting visibility of the lesbian and gay community and organizing grassroots response to anti-gay bigotry.

Do you have 30 minutes a month to fight homophobia?
Join the GLAAD PhoneTree!
Call (212) 966-1700 for information.

GLUB

Gay and Lesbian Independent Broadcasters invites you to tune into OUTLOOKS on WBAI-NY, 98.5 FM every other Sunday, 7:30-8:30pm and join us every other Tuesday at 7:30pm to become a member of GLUB. No experience needed.
505 Eighth Avenue, 19th floor. (212) 749-0405.

GAY & LESBIAN HEALTH CONCERNS

An office of the NYC Dept. of Health, provides linkages between NYC Health & Human Svcs. and the Lesbian & Gay community, focusing in ALL health concerns; resource information for health services consumers and providers. 125 Worth Street, Box 67, New York, NY 10013. For info call (212) 566-4995.

GAY & LESBIAN PSYCHOTHERAPY

Sliding scale fees • Insurance accepted.
Institute for Human Identity. (212) 799-9432

GAY MALE S/M ACTIVISTS

Dedicated to safe and responsible S/M since 1981. Open meetings w/programs on S/M techniques, lifestyle issues, political and social concerns. Also special events, speakers bureau, workshops, demos, affinity groups, newsletter, more. GMSMA-Dept. O, 496A Hudson Street, Suite D23, NYC 10014.
(212) 727-8878.

GMAD(GAY MEN OF AFRICAN DESCENT)

80 Varick Street, NYC 10013 a support group of Gay Men of African Descent dedicated to consciousness-raising and the development of the Lesbian and Gay Community. GMAD is inclusive of African, African-American, Caribbean and Hispanic/Latino men of color. Meetings are held, weekly, on Fridays. For more information, call 718-802-0182.

GAY MEN'S HEALTH CRISIS HOTLINE

FOR INFORMATION ON SAFER SEX AND HIV-RELATED HEALTH SERVICES, AND FOR INFORMATION ON ONE-TIME, WALK-IN AIDS COUNSELING SERVICES
212-867-8655

212-645-7470 TDD (For the Hearing Impaired)
Mon.-Fri. 10:30 a.m. to 9 p.m. Sat 12:00 to 3:00

GIRTH & MIRTH CLUB OF NEW YORK

Social club for heavy, chubby gay men & their admirers. Monthly socials at the "Center", weekly bar nights Thursdays at the "Chelsea Transfer", monthly Fat Apple Review, bi-monthly F.A.R. penpals. For more information call Ernie at 914-899-7735 or write: G&M/NY, Dept. O, P.O. Box 10, Palham, NY 10803.

HEAL (Health Education AIDS Liaison)

Weekly info. and support group for treatments for AIDS which do not compromise the immune system further, including alternative and holistic approaches. Wed 8pm. 208 W. 13th St. (212)674-HOPE.

HERITAGE OF PRIDE, INC.

Organizers of New York's Lesbian and Gay Pride events: the March, the Rally and the Dance on the Pier. Call (212) 691-1774 for meeting schedule or more information. 208 West 13th Street, NY, NY 10011.

HETRICK-MARTIN INSTITUTE

for lesbian and gay youth. Counseling, drop-in center (M-F, 3-6pm), rap groups, Harvey Milk High School, AIDS and safer sex information, referrals, professional education. (212) 633-8920(voice)
(212) 633-8928 TTY for deaf

HISPANIC UNITED GAYS & LESBIANS

Educational services, political action, counseling and social activities in Spanish and English by and for the Latino Lesbian and Gay Community. General meetings 8:00 pm 4th Thursday of every month at 208 West 13th Street. Call (212) 691-4181 or write H.U.G.L., P.O. Box 220 Canal Street Station, New York, NY 10019.

IDENTITY HOUSE

Now in our 20th year, we provide peer counseling, therapy referrals and groups for the lesbian, gay and bisexual community. Call us at (212) 243-8181. Visit us at 544 6th Ave., between 14th-15th Streets, Manhattan.

LAMBDA LEGAL DEFENSE AND EDUCATION FUND

Precedent-setting litigation nationwide for lesbians, gay men and people with AIDS. Membership (\$35 and up) inc. newsletter and invitations to special events. Volunteer night on Thursdays. Intake calls: 2-4pm Mon thru Fri (212) 995-8585

LAVA (LESBIANS ABOUT VISUAL ART)

Call for slides for Lesbian Artists' Exhibition, Gay & Lesbian Community Center, NYC. For more information, send SASE to: Miriam Fougere, 118 Fort Greene Place, Brooklyn, NY 11217.

THE LESBIAN AND GAY BIG APPLE CORPS

Get your instrument out of the closet and come play with us. Symphonic, Marching, Jazz, Dixieland, Rock, Flute Ensembles and Woodwinds. 123 West 44th St. Suite 12L. New York, NY 10036 (212) 969-2922.

LESBIAN & GAY COMMUNITY SERVICES CENTER

208 West 13th Street New York, NY 10011 (212) 620-7310 9am-11pm everyday. A place for community organizing and networking, social services, cultural programs, and social events sponsored by the Center and more than 150 community organizations.

LESBIAN AND GAY LABOR NETWORK

An organization of Lesbians and Gays who are active in their labor unions working on domestic partnership benefits and AIDS issues. For more information call (212)923-8600.

LESBIAN AND GAY RIGHTS PROJECT
of the American Civil Liberties Union
KNOW YOUR RIGHTS / WE'RE EXPANDING THEM
(212) 944-9800, ext. 545

LESBIANS AND GAYS OF FLATBUSH

Brooklyn's social organization for both gay men and lesbians. P.O. Box 106, Midwood Station Brooklyn, NY 11230 • (718) 859-9437

LESBIAN HERSTORY ARCHIVES

P.O. Box 1258
New York, New York 10116
212/874-7232
Since 1974, the Archives has inspired, shaped and reflected Lesbian lives everywhere. Call to arrange a visit or to volunteer for Thursday worknights.

LONG ISLAND ACT-UP

P.O. Box 291, New Hyde Park, NY 11040
Support us for change on Long Island.
(516)338-4662 (516) 997-5238 Nassau
(516) 928-5530 Suffolk

MEN OF ALL COLORS TOGETHER NY

A multi-racial group of gay men against racism. Meetings every Friday night at 7:45 at the Lesbian and Gay Community Services Center, 208 W. 13th Street. For more info. call: (212) 245-8368 or (212) 222-8794.

METROPOLITAN TENNIS GROUP(MTG)

Our 200 member lesbian and gay tennis club includes players from beginning to tournament level. Monthly tennis parties. Winter indoor league. Come play with us! For information: MTG, Suite K03, 486-A Hudson St., New York, NY 10025. (718) 852-8562.

MOCA (Men of Color AIDS Prevention Program)

Provides safer sex and AIDS education information to gay and bisexual Men of Color; coordinates a network of peer-support groups for gay and bisexual Men of Color in all 5 boroughs of New York City. 303 Ninth Ave., New York, NY 10001 or call (212) 239-1796.

NATIONAL GAY AND LESBIAN TASK FORCE

is the national grassroots political organization for lesbians and gay men. Membership is \$30/year. Issue-oriented projects address violence, sodomy laws, AIDS, gay rights ordinances, families, media, etc. through lobbying, education, organizing and direct action. NGLTF 1517 U Street NW, Washington, DC 20006. (202)332-6483.

NEW YORK ADVERTISING AND COMMUNICATIONS NETWORK

NYACN is the community's largest gay and lesbian professional group, welcoming all in communications—and their friends. Monthly meetings, 3rd Wed 6:30pm at the Community Center. Members' newsletter, job hotline, annual directory. Phone (212) 517-0380 for more info. Mention OutWeek for one free newsletter.

N.Y. WOMEN'S SOFTBALL GUILD

For experienced, serious Softball Players, Coaches and Managers. We play mod/fast pitch weekends in Manhattan and Queens. Try-outs begin Feb. 11 thru April—or until filled. (212) 255-1379 Janet.

NINTH STREET CENTER

Since 1973, a community dedicated to demonstrating that a homosexual lifestyle is a rational, desirable choice for individuals dissatisfied with the rewards of conventional living. Psychologically - focussed rap groups, Tues., Sat., 8 to 10 pm. peer counselling available. 319 E. 9 Street, New York, NY 10003, for info call (212) 228-5153.

NORTH AMERICAN MAN/BOY LOVE ASSOCIATION (NAMBLA)

Dedicated to sexual freedom and especially interested in gay intergenerational relationships. Monthly Bulletin and regular chapter meetings on the first Saturday of each month. Yearly membership is \$20; write NAMBLA, PO Box 174, Midtown Station, New York, NY 10018 or call (212) 807-8578 for information.

NORTHERN LIGHTS ALTERNATIVES

Improving Quality of Life for People with AIDS/HIV. THE AIDS MASTERY WORKSHOP: Exploring the possibilities of a powerful and creative life in the face of AIDS. Call (212) 255-8554

NYC GAY & LESBIAN ANTI-VIOLENCE PROJECT

Counseling, advocacy, and information for survivors of anti-gay and anti-lesbian violence, sexual assault, domestic violence, and other types of victimization. All services free and confidential. 24 hour hotline (212) 807-0187

PEOPLE WITH AIDS COALITION

(212) 532-0290/1-800-828-3280/Hotline (212) 532-0588
Monday thru Friday 10am-6pm
Meal programs, support groups, educational and referral services for PWA's and PWAs's.

PEOPLE WITH AIDS HEALTH GROUP

Underground buyer's club importing not-yet-approved medications and nutritional supplements. 31 West 28th St. 4th Floor (212) 532-0280

SAGE (Senior Action in a Gay Environment)

Social Service Agency providing care, activities, & educational services for gay & lesbian senior citizens. Also serves over 100 homebound seniors & older PWA's. 208 West 13th St. NYC 10011, (212) 741-2247

SETHIAN GAYS, LESBIANS AND BISEXUALS

For all of us interested in reaching out to each other with exuberance to spontaneously explore and expand upon the Seth/Jane Roberts "philosophy" as it relates to our lives, personally, sexually and politically. Call Al (212) 879-5104.

THE OUTREACH USING COMMUNAL HEALING (TOUCH)

Community volunteers providing a weekly buffet supper for the Brooklyn AIDS community. TOUCH meets Monday evens. 5pm to 8:30pm—at downtown Brooklyn Friends Meeting House (110 Schermerhorn St. near Boerum Place). Limited transportation may be arranged. Info: (718) 622-7758. TOUCH welcomes contributions of funds, food and volunteers.

ULSTER COUNTY GAY AND LESBIAN ALLIANCE

Meets first and third Monday of each month at 7:30 p.m. at the Unitarian Church on Sawkill Road in Kingston. For information, call (914) 626-3203.

UPPER MANHATTAN TASK FORCE ON AIDS

Education, Hotline, Supportive Case Management, and Volunteer Recruitment and Referral. 212-870-3352

WHAMI (Women's Health Action Mobilization)

A non-partisan coalition committed to demanding, securing and defending absolute reproductive freedom and quality health care for all women. We meet every Wed. at 6:30 pm at the Village Independent Democrats, 224 West Fourth Street (off Sheridan Sq.). We are not affiliated with VID. (212) 713-5968. Mailing address: WHAMI, P.O. Box 733, NYC 10009

WOMEN'S ALTERNATIVE COMMUNITY CENTER (WACC)

A non-profit, Lesbian community center serving Queens, Nassau and Suffolk counties. Thurs night weekly discussion grps. 8:30pm, for other activities please contact us at (516) 483-2050.



Starting May 31st, Call 212 966 7722
For Recording of Daily Showings

MAY 31 OPENING NIGHT BENEFIT **7 PM TICKETS \$25**

DOUBLE FEATURE OF
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COMRADES IN ARMS
AND
JOY CHAMBERLAIN'S
NOCTURNE



Filmmakers will be on hand to present their films and bus transportation will be provided to a free party at QUICK! after the screenings.
Complimentary popcorn and soda served.

TICKET INFORMATION

Tickets for all the days screenings are available at the box office from 12 PM each day at the Biograph Cinema.

General Admission \$7

Student/Senior \$6
Monday - Friday
Until 5PM

DISCOUNT PASSES

General Discount Passes
5 screenings for \$30
redeemable at any screening except opening night May 31 and benefit screening, 8pm June 7.

Weekday

Afternoon Pass
5 screenings for \$25
Good Monday through Friday
Noon till 5pm

Catalogs and tickets are available from:

Different Light Bookstore,
Oscar Wilde Bookshop, Video Blitz (Chelsea), The Community Center, Meadowsweet Apothecary, and the Sensuous Bear (Upper West Side)

GENERAL INFORMATION

212-966-5656

Sat 9

12:00
Under Repair:
Cultural Identities Program

2:00 Free admission
Panel: Under Repair: Moderated by Jewelle Gomez

5:00 AIDS Series
Safer Sex Shorts

7:00 USA Premiere
Pink Ulysses

9:00
Paris Is Burning

10:45 NY & USA Premieres
Beyond Gravity and Night Out plus Elevations

All screenings at the Biograph Cinema
225 West 57th
(Near Broadway)

June NY International

Fri 1

1:00
Walk On the Wild Side (1962)

4:00
Boys' Lives (Men's Shorts)



6:30 Tongues Untied and Flesh & Paper

8:30 World Premiere
Crocodiles in Amsterdam



10:30 NY & USA Premieres
Beyond Gravity and Night Out plus Elevations

Sat 2

1:00 AIDS Series
A Death in the Family and Catching Fire

3:00 Women Direct Series
Christopher Strong (1933) Katherine Hepburn

5:00 Westler East of the Wall



Only screening

7:00 New York Premiere
Full Moon In Gay Asia Series New York

9:00 World Premiere
Joy Chamberlain's Nocturne

11:00 USA Premiere
Eric de Kuyper's Pink Ulysses

Sun 3

12:00
Justine's Film and Can't You Take A Joke plus, How to Kill Her, Dreams of Passion, and Attilan

2:00 USA Premiere
Mark Harris' Nocturne



4:15 Women Direct Series
Novembermoon

6:30 World Premiere
Comrades In Arms and Flames of Passion

8:10 Looking for Langston and Trojans USA Premiere



10:00
Walk on the Wild Side
Barbara Stanwick 1962

Sun 10

12:00
The Heart Exposed
SF Award Winner

2:15 You'd Never Guess
Out in Suburbia,
A Woman of My Platoon and Lifetime Commitment



4:10 The War Widow

6:30 AIDS Series
Another Life

8:30 Women Direct Series
She Must Be Seeing Things



10:30 AIDS Series
AIDS Activist Shorts

The World Is Sick (Sic),
Still Sheets, Pride and
Voices from the Front

Mon 11

1:00
Tracks in the Snow (Perwola)

3:00 USA Premiere
Women Like Us and Split Britches

6:00
Out On Tuesday #2
Great Britain's Gay/Lesbian TV show

8:00 New York Premiere

Dry Kisses Only
plus No No Nooky TV

10:00 New York Premiere
Gay Asia Series
Anguished Love



Tues 12

1:00 AIDS Series & Gay Asia Series
Risk Group and The Homosexuals

3:00 Out On Tuesday #3
Great Britain's Gay/Lesbian TV show

6:00 Women & AIDS
Di Ana's Hair Ego, AIDS Info Update, Her Giveaway and Family Values



8:30 USA Premiere
Mark Harris' Nocturne

10:40 Fun Video Mix



Festival of Lesbian & Gay Film

Mon 4

1:00 World Premiere
Joy Chamberlain's
Nocturne

3:00 USA Premiere
Pink Ulysses

6:00 World Premiere
Crocodiles in Amsterdam

8:00 Gay Asia Series
With Beauty
& Sorrow



10:15 Ron Peck's
Empire State



Tues 5

1:00 World Premiere
Comrades in Arms and
USA Premiere
Flames of Passion

3:00 AIDS Series
A Death in
the Family
and
Catching
Fire

6:15 1989 Academy
Award Winner
Common Threads



8:00 Women Direct Series
Desert Hearts



10:05
Law of Desire

Wed 6

1:00 Gay Asia Series
The Last Song
Only Screening



3:00
Boys' Lives (Men's shorts)

6:00 Women Direct Series



8:00 Tongues Untied
and
Flesh & Paper



10:00
Tracks in the Snow (Pervola)

Thur 7

1:00 AIDS Series
Another Life
USA Premiere

3:00 Gay Asia Series
Nick Deocampo's
Oliver and
Children of the Regime

6:00
Out On Tuesday #1
Great Britain's Gay/Lesbian TV show,
tonight with Producer Mandy Merck
Moderated by Jim Fournier

8:00 Center Benefit Screening
Tickets \$15 (advance sale
available)

a new program
Vito Russo Presents:
Images From
the Eighties

Dedicated to the
late Bill Sherwood



10:00 Parting Glances Series
Taxi Zum Klo

Fri 8

12:00 Gay Asia Series
I Am A Man USA Premiere

2:10
The War Widow

4:00
Tidy
Endings
and
Andre's
Mother

AIDS Series
Only Screening

6:30 Parting Glances Series
Parting Glances

8:30 Justines Film and
Can't You Take A Joke



10:30
The Heart
Exposed
SF Award
Winner



Wed 13

1:00 Out On Tuesday #4
Great Britain's
Gay/Lesbian TV show

3:00 New York Premiere
Night Visions and
No Need to Repent

5:45 USA Premiere
Women Like Us and Split
Branches

8:00 New York Premiere
Meteor & Shadow



10:10 New York Premiere
Because We Must
and The Fairies
plus
V is
for
Violet

This exhibition is made possible in part by a grant
from the **New York State Council on the Arts**
1990 Business Sponsors
OUTWEEK Magazine,
Tower Press Communications
Visibilities: The Lesbian Magazine
Kennedy Travel/Pride Tours, The SAINT At Large
Chip Duckett, of QUICK!

Thur 14

1:00 New York Premiere
Where The Sun Beats Down

3:00
Ron Peck's
Empire State

6:00 A Florida
Enchantment
films from the silent era
(1912 & 1914)

8:00 New York Premiere
Common Threads
1989 Academy
Award Winner

9:45 New York Premiere
Ulrike Ottinger's
Dorian Gray in the Mirror of
the Popular Press



Fri 15

12:00 New York Premiere
Meteor & Shadow

2:10 NY & USA Premieres
Beyond Gravity and
Night Out

4:20 Looking For
Langston
and Trojans

6:00 New York Premiere
Where The Sun Beats Down



8:00 East Coast Premiere
Oranges Are Not
the Only Fruit



11:10
I Am A
Man



Sat 16

12:00 Parting Glances Series
Making Love

2:10 Parting Glances Series
I've Heard the
Mermaids Singing

4:00 The
Terence Davies Trilogy



6:15 New York Premiere
Night Visions and
No Need to Repent

8:15 James Baldwin: The Price
of the Ticket



10:35 La Divina



plus Monika Treut's Anne &
Bondage
& Ulrike Ottinger's Superbit

Sun 17

12:00 Boys' Lives (Men's shorts)

2:00
Johnny
Guillar
(1953)



4:30 East Coast Premiere
Oranges Are Not
The Only Fruit

7:45 East Coast Premiere
Coming Out

10:15 Second Screening Added!



**Followed by Closing
Night Awards & Party at
The Hunk
(La Palace)
Broadway/17th Street**

OUTWEEK BAR GUIDE

CHELSEA

- Barbary Coast, 64 7th Ave. (14th St.), 675-0385
 The Break, 232 8th Ave. (22nd St.), 627-0072.
 Chelsea Transfer, 131 8th Ave. (bet. 16th & 17th), 929-7183
 Eagle's Nest, 142 11th Ave (21st St.), 691-8451
 Private Eyes, 12 W. 21st St. (bet. 5th & 6th), 206-7770
 Rawhide, 212 8th Ave., (21st St.), unlisted.
 Spike, 120 11th Ave., 243-9688

WEST VILLAGE

- The Annex (to Cellblock 28), 673 Hudson St. (bet. 13th & 14th), 627-1140—*Temporarily Closed*
 Badlands, Christopher & West St., 741-9236
 Boots & Saddle, 76 Christopher St., 929-9684
 Cellblock 28, 28 9th Ave, 733-3144—*Temporarily Closed*
 The Cubbyhole, 438 Hudson (Morton St), 243-9079
 D.T.'s Fat Cat, 281 W. 12th St., 243-9041

- Duchess II, 70 Grove St (7th Ave.), 242-1408
 J's, 675 Hudson St., 242-9292
 Julius, 159 W. 10th St., 929-9672
 Keller's, 384 West St. (at Christopher), 243-1907
 Kelly's Village West, 46 Bedford St., 929-9322
 The Locker Room, 400 W. 14th St. (9th Ave), 459-4299—*Temporarily Closed*
 Marie's Crisis, 59 Grove St. (7th Ave), 243-9323
 The Monster, 80 Grove St. (7th Ave.), 924-3558
 Ninth Circle, 139 W. 10th St., 243-9204
 Ramrod, 185 Christopher St., unlisted.
 Sneakers, 392 West St., 242-9830.
 Two Potato, 145 Christopher St., 242-9340.
 Ty's, 114 Christopher, 741-9641.
 Uncle Charlie's, 56 Greenwich Ave., 255-8787

WEST SIDE

- Candle Bar, 309 Amsterdam Ave., 874-9155
 Cat's, 730 8th Ave., 221-7559
 Don't Tell Mama, 343 W. 46th St., 757-0788

- Sally's Hideaway, 264 W. 43 St., 221-9152
 Town & Country, 9th Ave at 46th St., 307-1503
 Trix, 246 W. 48 St. (bet. Bdwy & 8th Ave), 684-8331
 The Works, 428 Columbus Ave (at 81st), 799-7365

EAST SIDE

- 29 Palms Pub, 129 Lex. Ave (28/29th), 686-8299
 Bogart's, 320 E. 59th St., 688-8534
 Brandy's Piano Bar, 235 E. 84th St., 650-1944
 G.H. Club, 353 E. 53rd St., 223-9752
 Johnny's Pub, 123 E. 47th St., 355-8714
 Regent East, 204 E. 58th St., 355-9465
 Rounds, 303 E. 53rd St., 593-0807
 South Dakota, 405 3rd Ave., 684-8376
 Star Sapphire, 400 E. 59th St., 688-4710
 The Townhouse, 236 E. 58th St., 754-4649
 Twenty-Nine Palms, 129 Lexington Ave., 686-8299

EAST VILLAGE

- The Bar, 68 2nd Ave. (at 4th St.), 674-9714
 Boy Bar, 15 St. Mark's Pl., 674-7959
 The Pyramid, 101 Avenue A, 420-1590
 Tunnel Bar, 116 1st Ave (7th St.), 777-9232

BROOKLYN (718)

- After Five Plus, 5 Front St., 852-0139
 Spectrum, 802 64th St. (at 8th Ave), 745-9611
 Sweet Sensations, 6322 20th St., 435-2580

QUEENS (718)

- Breadstix, 113-24 Queens Blvd., Forest Hills, 236-0300
 Hatfield's, 126-10 Queens Blvd., Kew Gardens, 261-8484
 Hideaway, 87-36 Parsons Blvd., Jamaica, 657-4585
 Love Boat, 77-02 Broadway, Elmhurst, 429-8670
 Magic Touch, 73-13 37th Rd, Jackson Hgts, 429-8605

STATEN ISLAND

- Sandcastle, 86 Mills Ave., (718) 447-9365

540-OUTT

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Playroom, 590 Nepperhan Ave., Yonkers,
965-6900

Stutz, 202 Westchester Ave, White Plains,
761-3100

LONG ISLAND—NASSAU (516)

Bedrock, 121 Woodfield Rd., West Hempstead,
486-9516

Blanche, 47-2 Boundary Ave., Farmingdale,
694-6906

Grand Central, 210 Merrick Rd, Rockville Centre,
536-4800

Pal Joey's, 2457 Jerusalem Ave., North Bellmore,
785-5031

Silver Lining, 175 Cherry Lane, New Hyde Park,
354-9641

LONG ISLAND—SUFFOLK (516)

419, 419 North Highway (Rt. 27), Southampton,
283-5001

Bunkhouse, 192 N. Main St. Sayville, 567-9834

Club Swamp Disco/Annex Restaurant, Montauk
Hwy, Wainscott, 537-3332

Kiss, 161 Farmardie Dr., Lake Ronkonkoma,
467-9273

Club 608, 608 Sunrise Hwy., W. Babylon., 661-9580

Starz, 836 Grand Boulevard, Deer Park, 242-3857

Thunders, 894 W. Jericho Tpke., Smithtown,
864-1410

NEW JERSEY (201)

Charlie's West, 536 Main St., E. Orange, 678-5002

Feather's, 77 Kinderkamack Rd., River Edge,
342-6410

Friendly's Bar, 6310 Park Ave., West New York,
854-9895

Excalibur, 10th & Jefferson, Hoboken, NJ,
795-1023

21 W. 17th St.
NYC 10011
(212)645-2160

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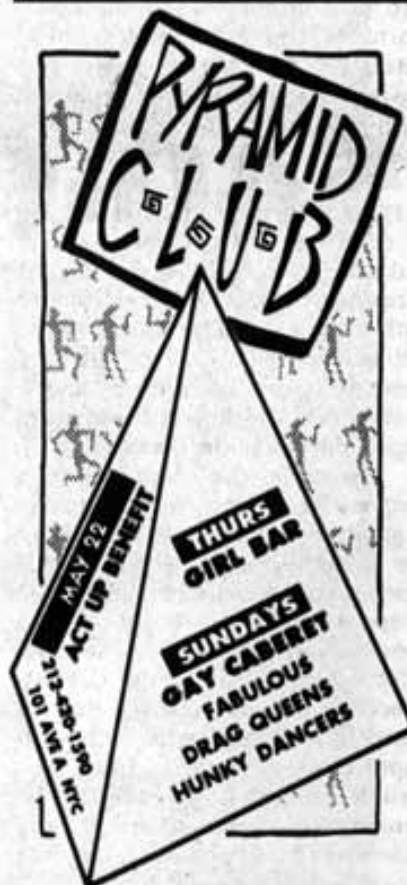
WOMAN"



Every Thursday
10 p.m.
VIP Room

RED ZONE

54th Street
between 9th & 10th
212-473-1935



CENTER from page 16

\$100,000 over a three-year period for the restoration. Paul Kaplan, son of Stanley and Rita Kaplan and a member of the Center's board of directors, noted that this was the Center's first major grant from a private foundation since it opened in 1983 and that he hoped more would follow.

The facade of the 1842 building, last used as the Food and Maritime Trades High School, has severely deteriorated over the years. Sandstone trim has crumbled, and rusting iron lintels have dislocated adjacent brick and mortar. If left to decay further, the soundness of the entire building might be threatened, as might the safety of the thousands who use the Center's facilities each week.

Restoration will include removal of the Center's peeling red paint, repairs to the sandstone base, and repair and repointing of the bricks in the second- and third-story walls. Existing windows will be repaired, and new doors will be installed. Cornices and other architectural details that have been removed over the years are also to be replaced, with the goal of returning the building to its original appearance.

The Center is requesting a further \$117,000 from the state for renovation of entrances and two restrooms to make the ground floor of the building accessible to those in wheelchairs or with limited mobility. Access to the full building will come only with a complete renovation, which is several years away, said Robert Woodworth, deputy director of the Center.

Currently the Center has a proposal before the New York State Legislature to include the funds for the ground-floor renovations in this year's supplemental state budget. The proposal also contains money to continue last year's asbestos removal efforts. Richard Burns, the Center's executive director, stressed that no decisions have been made on how to improve access to the building. The final design must be approved by the Landmarks Commission if any exterior alterations—a ramp, for instance—are proposed.

Members and supporters of the

Center have written letters to state senators and assembly representatives, urging them to include the \$117,000 in the supplemental budget. Similar lobbying last year produced funds for the first round of asbestos removal, and demonstrated the strong support for the Center among the lesbian and gay community throughout New York City and surrounding areas.

Deputy director Woodworth noted that the Center still has long-range plans for renovating the entire building and adding a wing. The cost is likely to exceed \$10 million, however, and he said the Center is still in the process of planning a capital campaign for that purpose. If all goes as planned, work on the facade renovation is to begin at the end of July. Center users can expect the scaffolding to remain until about December, according to Burns. Anyone interested in contributing to the facade renovation can contact the Center's director of development, Ron Cohn, at 212-620-7310. ▼

ALPHA from page 22

unclear whether they could be duplicated with Wellferon, whose chemical structure may differ subtly (and in unknown ways) from Kemron. It is also not known whether the flour wafers in which Wellferon is embedded might alter its effectiveness; the Kemron used in the African study was embedded in maltose (malt sugar) pellets.

The PWA Health Group makes no claims concerning the efficacy of any of the drugs it helps PWAs to procure. Health Group director Derek Hodel told *OutWeek* that he wanted to be "very blunt" in cautioning potential Wellferon-users against raising their hopes too high.

"I think that once again we're faced with a 'cure of the month' phenomenon," Hodel said. "It's a balance for the Health Group since we believe that people should be able to try anything that won't hurt them, but we really don't have a clue whether this will work." ▼

GAO from page 23

appropriations bill. The rules have received harsh criticism from a panoply of international health organizations and are responsible for a massive boycott by both international and domestic AIDS service organizations of the Sixth International Conference on AIDS to be held in San Francisco in late June.

HIV infection remains the only medical condition ever to be placed on the INS list by an act of Congress. The Bush administration has consistently maintained that its hands are tied and that it cannot change the rules in the absence of a Congressional mandate, but, according to Dana van Gorder, director of the San Francisco conference, the fact that the administration has already acted to ease the restrictions in a number of ways shows that authority to lift them entirely rests with the executive branch.

Last year, the administration directed the INS to provide 30-day waivers for HIV-infected people wishing to visit the U.S.; and on April 13 of this year, the INS announced that special 10-day visas would be issued to HIV-infected persons wishing to attend the Sixth International Conference on AIDS.

"We've spent the last year telling the administration that they have the statutory authority if they have the political will," said Gorder, who reasoned that Bush will never act to lift the restrictions completely, since to do so would also lift the ban on HIV-infected people immigrating to this country.

The administration's efforts to ease enforcement of the travel restrictions have had no appreciable effect on the boycott. The National Association of People with AIDS said last week that at least 52 international groups and numerous community-based AIDS service organizations have expressed their intention to boycott the conference because of the INS rules. The restrictions also threaten to force a change of venue for the Eighth International Conference in 1992, now scheduled to be held in Boston.

The demand that HHS secretary Sullivan use the opportunity created by the GAO finding to lift the travel ban



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was one of five demands presented to the secretary by a group of 15 ACT UP/DC demonstrators who disrupted a breakfast address given by Sullivan last week. The ACT UP protesters "zapped" a speech by Sullivan to the American Association for Cancer Research on Wednesday morning, May 23.

Chanting "Louis Sullivan, can't you see? Your policies are killing me!" and other slogans, demonstrators noisily entered the meeting room at the Washington Convention Center and distributed fliers explaining their action to conference participants. They left peacefully after about five minutes, and no arrests were made.

In recent weeks Sullivan has drawn fire from AIDS activists nationwide for his ambiguous stances regarding how to deal with the mounting AIDS crisis. While claiming, in a May 22 interview with *USA Today*, to have matched the "rhetoric" of AIDS activists "with action," Sullivan has also said that he will advise President Bush to veto the Comprehensive AIDS Resources Emergency (CARE) Act now pending in the Senate.

Sullivan has also delayed the appointment of a new director at the National Institutes of Health and has reportedly engaged in meetings with representatives of the Traditional Values Coalition, a conservative lobbying group, raising charges that he is pandering to right-wing homophobes.

ACT UP/D.C. also demanded that Sullivan retract a recent statement in which he discounted the results of an HHS-commissioned study, which found that upwards of 30 percent of teenage suicides are related to problems of sexual orientation. ▼

—filed from New York

BIAS from page 25

Katz also said that he would seek additional support from Mayor David Dinkins, New York City Comptroller Liz Holtzman, Manhattan Borough President Ruth Messinger, City Council President Andrew Stein and other key political figures who have backed S4600-A.

Anyone wishing to write their state senator, and any or all of those senators targeted by the GMHC/AVP effort, may do so at: Legislative Office Building, Albany, NY 12247. ▼

ROTC from page 24

of Congress, that objected to the Army's treatment of Holobaugh. The Provost of Washington University, where Holobaugh was enrolled on his ROTC scholarship, also wrote to the Army on behalf of the gay cadet.

And in what an Army spokesman characterized as an unrelated event, the Navy's ROTC program reversed an earlier decision to seek repayment from two gay midshipmen who were disenrolled from ROTC and directed to repay their scholarships after they came out to their superiors. In those cases, according to a Navy spokesman, the reversals came after a standard review of the initial decisions and were based solely on the merits and circumstances of the individual cases.

Like the Holobaugh case, the Navy ROTC cases received extensive media attention, prompting some critics to allege that the unspecified circumstances cited in the reversals were probably directly tied to press coverage. ▼

—filed from New York

DRUG from page 16

to the door, and noticing that there was no one coming out to speak to them, Staley took out a cellular phone he had brought with him and called the secretary, who had fled to the rear of the office when the demonstrators arrived.

The secretary informed him that the company's general manager was in New York on business and that the office's other personnel were attending a meeting in Washington, D.C.

"Have you called the police?" Staley asked.

She said she had.

A full half-hour later, the building manager arrived on the scene. Then a lone Montgomery County Police lieutenant appeared.

"OK, all you desperados," he said lightheartedly, "what have we got here?"

After being told the reason for the protest, the officer requested that the activists leave voluntarily, having already received their media coverage.

They declined.

Assured that the protesters would not "go limp" upon arrest and would

walk downstairs with police, the lieutenant called for the bolt cutters.

"OK, are we all straight here?" queried the lieutenant, asking if everyone was on their feet and moving in the same direction.

"Well, er, no," quipped Staley.

"Sorry," the officer offered, "wrong question." ▼

—Cliff O'Neill

CONSERVATIVE from page 26

two who ended up voting against the resolution as amended. Both negative votes were cast to protest the addition of the amendment on heterosexuality. Sacks previously sponsored a resolution on AIDS, which was adopted by the Rabbinical Assembly at its 1987 annual convention in Atlanta. That resolution had urged Jews to provide compassion and support and urged an end to discrimination against people with AIDS.

The Conservative movement occupies a middle ground in American Judaism between the Orthodox, who insist upon strict observance of the entire corpus of Jewish law, and the Reform movement, which eschews the binding effect of the Jewish legal system. The relatively small Reconstructionist movement is a recent breakaway from the liberal wing of the Conservative movement.

To date, only the Reconstructionist seminary has admitted and graduated openly gay candidates for the rabbinate, although the Reform movement has a special task force studying the issue. Of the nation's two dozen lesbian and gay synagogues, one is affiliated with the Reconstructionist movement and seven with the Reform movement. Congregation Beth Simchat Torah is unaffiliated.

The Conservative movement neither admits openly gay people to its seminary nor has any lesbian and gay synagogues affiliated with it. The Committee on Jewish Law and Standards of the Conservative movement has been studying the issue of homosexuality with a view toward adopting an official position for the movement. The resolution approved at the Rabbinical Assembly meeting may be a harbinger of the Committee's actions, since Rabbi Artsen, a co-sponsor of the resolution, is the author of a draft report now being considered by the committee. ▼

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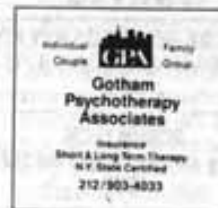
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Models interviewed



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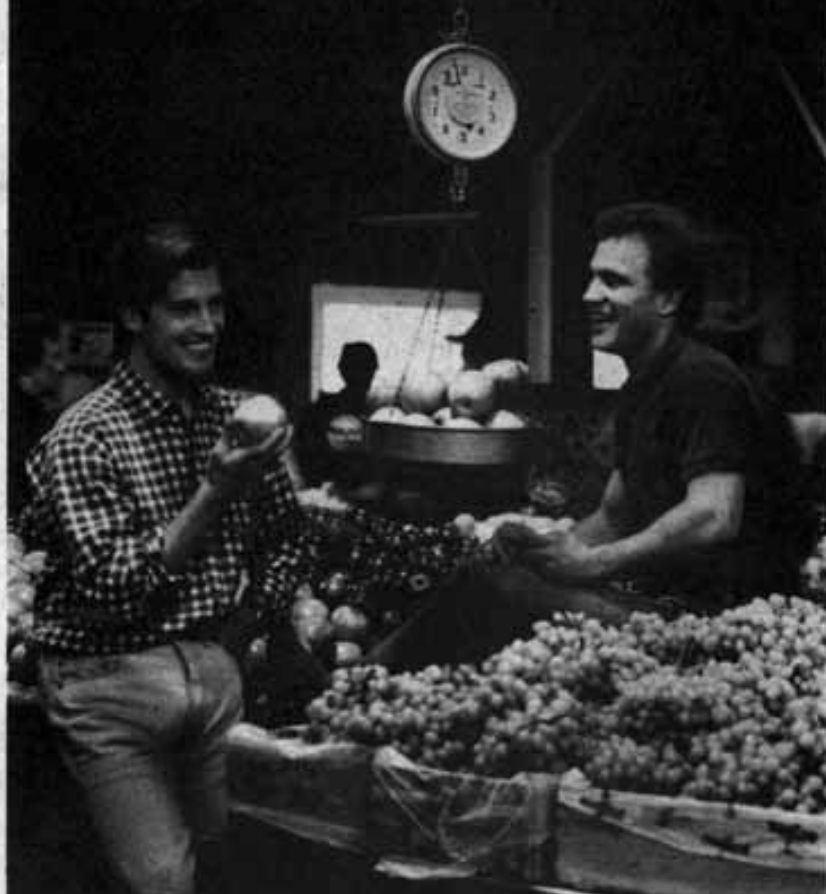
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NEW AGE FEMMY/DYKE (38) SEEKS DYKEY/FEMM (28++) Now don't jump to conclusions; I don't wear my Father's clothes! I'm 5'4", slim, funny, artsey, bright, quick, curious, warm, visual loving and strong (I don't mean I lift weights!) I'm not rebounding, in recovery or "just out". You're an **ATTRACTIVE**, slim, **CREATIVE**, ambitious, **LOVING**, upbeat GWF counterpart. No bi's, booze, drugs. Let's talk, laugh, dance, touch...you there?!!
Outweek Box 2645

WOMAN, 49, LOOKING FOR WOMEN
35-60 for meeting of minds and bodies, if the chemistry works. My interests are intellectual, aesthetic, practical, sexual, and spiritual. So if you're looking to expand your circle, and feel we'd have something to share, please write me—Box 2088, Stuyvesant Station, New York, NY 10009.

GWF, 36, NO. JERSEY
Seeks same for fun, friendship, maybe more. C'mon, take a chance! Write
Outweek Box 2546

GWF
Looking for a dynamic, bright,

playful, emotionally stable (non smoking), Top who knows how to handle a 45y/o pushy Jewish Bottom who loves to cook, play & meet you at the door in a corset & high heels.
Outweek Box 2545

HOT SM FEMME
26, experienced submissive seeks romantic, single dominant. Exploring SM fantasies—mine & yours—can be the height of passion! Switchable is fine. Butches especially welcome to reply. Long-term relationship hoped for. POB 400454 Brkin 11240-0454.

GWF, 40, PROF, FEMME
easygoing, seeks playmate/lover to enjoy theater, romantic dinners, movies + whatever else turns us on. You S/B Femme, bet. 25-50, prof, mature, non-smoker, honest & sincere, not into bar scene or games. Photo if possible. Outweek Box 2535

BORED BY WISHY-WASHY INCREDIBLY SENSITIVE NEW AGE DYKES?
Attractive, dynamic, funny and (okay, I admit it) spiritual GWF, seeks hot sexy fem for immoral but deeply satisfying acts of sex, friendship and exploration. I'm 5'2" 117lbs., athletic, success-

ful, goodlooking. Leave hesitation behind and go for it! Revealing photo and fantasy win extra bonus points. All photos returned. Write:
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safe fun, movies, scuba-diving—**LET'S PLAY!** Light-hearted, warm intellect seeks friends and/or others for Brooklyn playtime. Photo/phone/letter.
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Sober GWF 24, 5'3", 125#, high-energy, love to really let go on the dance floor (I have some of my most intense orgasms there) seeking another woman who loves being in her body. I'm telling it like it is. Why don't you...
Outweek Box 2522

VERY CUTE GWF WANTS MORE DATES
that was DATES - not relationships. I am 5'6" 125# hair in the growth stage and CUTE CUTE CUTE! Enough about me...YOU

YOU YOU...
uninhibited, any color, any size, we'll have a great time exploring each other. Send a photo and letter that show your truly interesting character.
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ONCE UPON A TIME
an attractive 27yr old black woman awoke to discover herself a lesbian. Immediately, while laying in bed she threw a party for herself. Believe it or not, the celebration continues. Want to come? RSVP with photo. Outweek Box 1939

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Lesbian nude sunbathing rotating rooftop potluck barbeque parties with a slew of hot babes. Don't miss out! Sign up now! phone/photo/ideas please. Outweek Box 2405

SEX KITTEN FROM HELL
searching for my tigress. Young, strong, wicked and hot, 5'4", 125#, deep dark eyes, dark brown fur and retractable

claws. Tell me where you want to be scratched, show me where you want to be bitten...I'll make your back arch and your hair stand on end. No scratch- posts please. Photo a must.
Outweek Box 2336

LET'S HAVE FRIENDLY SEX!!!
Reserved and quiet in public—ferocious in bed. Open lesbian, 5'6", 120 #, short brown hair, spectacled brown eyes and a mischievous smile. Smartest kid in my kindergarten class...Now I'm doing the teaching. What do you want to learn? Make sure you're fun, uninhibited and damn sexy. Photo/phone please. Until we meet. Outweek Box 2335.

LOOKING FOR LOVE
GWF 25 mature good sense of humor seeking GWF 28 or older for relationship. I enjoy music, movies concerts baseball and most of all to have fun. Please send photo with your letter.
Outweek Box 1925

OutWeek Box # _____
159 West 25th Street
7th Floor
New York, NY 10001

PERSOALS

MEN'S PERSONALS

COULD IT BE YOU?

Seeking a great guy; funny yet sincere, romantic and adventurous, attractive but not too handsome. Knows Mr. Right is out there, just can't find him. Could it be me? GWM 33 bl/bl 6'2" 200 lb nsmking prof. likes candlelight, firelight, light of your smile. Take a chance. PH/PH. Outweek Box 2649

YOUTHFUL & OPEN-MINDED??

GPRM 23, honest, intelligent, very good looking w/athletic build seeks secure, open-minded & somewhat Romantic lover willing to share his home perhaps in time. Reply to P.O. Box 1637, NY NY 10185.

MONOGAMOUS LOVING BLACK MAN SOUGHT BY

WM, 40, 6'2", 168#, black hair and blue eyes for life companion. You are not just coming out of a relationship or are sort of seeing someone. You are totally free to begin a life companion relationship. You are 20's to 40, 5'7" to 5'11" and slender but not thin. Your body and face are virtually hairless and almost silky

smooth. You LOVE to suck, you are extremely affectionate, you love to get fucked, and you love to kiss. Please call (212) 549-8437 between 9 p.m. and midnight.

HANDSOME HIV+ GWM 42

prof. enjoys workouts, quiet music, tennis, travel & good friends. Member TWA Weekenders Club! If you're under 40 & share these interests, let's meet. Please send photo P.O. Box 325 New York, NY 10113.

GWM, 40, 5'6", 135LB.

quiet, lonely "top man". I work in the antiques business—dealing, restoring, collecting—but I'm tired of doing it all alone. I seek a slim "bottom man" (age and race unimportant) who also enjoys a lot of cuddling and affection; in short, someone to be a friend, helper, partner, lover, and possibly roommate. Box 1526, Newburgh, NY 12550.

HOT SPANKING GIVEN

on bare bottom over the knee of handsome GWM 6'3" 195lbs. with strong arms & muscular legs 35 will use hand hairbrush wooden/leather paddles—whatever you need to get your ass red hot and squirming.

Also top for your bottom onto your ass. Answer this ad and only your butt will be sorry! P.O. Box 1467 Old Chelsea Station, NYC 10011.

COCK CONTEST ENTER

Do you have a big cock—prove it. Gay pair will judge all on a personal basis. Winners will receive a fun filled evening. Taste & touch a factor—send photo to Box 697 BC Midwood, NY 11230.

BLACK/WHITE GAY COUPLE

late 20's would like to meet a GBM 20-35 for friendship and possible sexual relationship—send letter and photo to Special K, P.O. Box 697 Midwood, NY 11230!!!! A sense of humor a must!

GWM, HANDSOME, HEALTHY

masculine, HIV+, young 47, 5'11", 170, stache, hairy, natural body. I'm intelligent, finan. secure prof. and very affectionate. Seek attractive, politically-aware, mellow man 30+ for mature, supportive relationship. Photo, letter, phone# to: Outweek Box 2626

GWM 26 HIV+ HEALTHY STATS

6' 190# 'stache BK hair feeling human being. Loves theatre laughing irony food silliness seeks relationship

bound man to 40 who can deal with the reality of life and still have fun. Write w/photo (if poss.) Outweek Box 2621

HOT BOTTOM

seeks aggressive top. 27 y/o student and activist, v handsome, 5'10", 150# br/br likes good music, good food, good sex. Very good looks a must. POB 1010 Manhattanville, Sta. NYC 10027.

QUALITY—NOT QUANTITY

GWM Exec 41 5'11" 190 Blond Blue husky & cute, young looking/acting, sincere, down to earth very romantic top likes travel dining movies quiet evenings at home & esp. cuddling & being together. Very relationship oriented & not into bars or one nighters. H IV-. You are younger (20's to 32), mature, slim,

attractive bottom. Willing to work at the right relationship (so am I). I'm real if you are too. Please take a chance—send letter, and/or PH (photo opt) to 2170 Broadway, Suite 2224, NY, NY 10024. Let's talk.

FATHER SEEKS SON

I've gone through every altar boy in the parish and now I want you! You think the Pope's hat is phallic? Wait till you see what's under my dress, baby! Like wafers? I'll give you something to chew on! For a ritualistically good time, write me with confessions. I'll absolve you while you worship me. Hail this, Mary! Outweek Box 2616

SPIT

crawled along the tile floor worshipping each of the sweaty jock straps until the entire squad was good to go. Uhrah. Outweek Box 2614

EXECUTIVE GLADIATORS

Chubby GWM, 39, 5'5", 200, hry

chest, cin.shv., w/c seeks well-built, masculine guys under 45, who want to act out wrestling/combat fantasies with a guy my size, SS, no "real" fighting, but willing to try any fight scenario you/I/we can devise pro-st yle, office-type brawls, cowboy, gladiators, etc. Midtown, day/night. PH/PH to JJ, Box 112, EXECUTIVE SUITE, 330 West 42nd St., NYC 10036-6902. Man to man.

WEEKDAY BB BUDDY

Musc, vry handsome, vry phys M, Br/Br, BB, 5'10", 175, HIV-, hairy chest, seeks serious BB, HIV-, to 6'2", for hot time of your life. Def hairy chest a +. Yr buddy ph gets mine. Box 306, Bklyn 11217.

GWM, 21, BLOND, ACT-UPY

guy, art student/arts involved sks E. Village counterpart for summer of love + soul-mating Nirvana-seeking! Box 402—SUNY, Purchase, NY

PERSONALS OF THE WEEK

WOMAN, 49, LOOKING FOR WOMEN

35-60 for meeting of minds and bodies, if the chemistry works. My interests are intellectual, aesthetic, practical, sexual, and spiritual. So if you're looking to expand your circle, and feel we'd have something to share, please write me—Box 2088, Stuyvesant Station, New York, NY 10009.

GWM 26 HIV+ HEALTHY STATS

6' 190# 'stache BK hair feeling human being. Loves theatre laughing irony food silliness seeks relationship bound man to 40 who can deal with the reality of life and still have fun. Write w/photo (if poss.) Outweek Box 2621



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10577-1400. Let's harmonically converge, boy!

13 BUTTON NAVY BLUES

If the look and feel of the above turn you on, maybe we should get together. Actually, I can get off on almost anything wool—from socks to sweaters. I also like new sweats. I'm early 40's, over 6' and medium build. Available days and some evenings. Outweek Box 2601

GWM, 40, 185#, BR/BR

and as sane as anyone else in NYC in the 90's. Told I'm good-looking but sometimes have a hard time believing it. Politically conscious social worker, bookish, funny and just a little bit naughty. Have had long term relationships in the past and after several years without looking for that kind of connection again. You should be around 30-45, aware, smart, reasonably attractive in face and body with a sense of humor, please. Letter and photo gets mine. Outweek Box 2597

QUICK! WHERE ARE YOU?

Hot bare-chested blonde enjoying all-over massage by "Dr. Jack's Sex Therapy." Let me finish what the other boys started! P.O. Box 149, Cathedral Station, NYC 10025.

STARTLE ME. 26 Y.O.

6'2", 180lbs., br/br, good-looking,

upfront ex-Peace Corps volunteer. Miss the rain forest but love urban grit, diners, dancing. I'm on the look out for a bright, hot dude who together with me can laugh and fight through these twisted times. Be lean, mean, hip to political and social realities, and an old-fashioned romantic. 24 to 34. You send me a note, photo, phone, address, I'll send you mine. Outweek Box 2595

C'MON AND RESCUE ME THIS SUMMER.

Looking for the adventurous type, whether it's watching Sat. morning cartoons, shoplifting boxes of Cap'n Crunch or playing hide & seek in greater Manhattan. If you're 20-30 and tired of being good, come see about me. I'm 20, 5'10", 160, br/br + a devil's smile. Letter/ph/ph # to: Outweek Box 2594

EAGER TO SERVE

Historical top now budding bottom seeks studs to 24 yrs old in need of total service. I'm 35, 5'7", 130lbs, Italian, smooth cute. Shaved butt and balls, for your pleasure. Queens Nassau area. Call 718-343-6423. Cum stretch my limits. PR's a plus. Joe

DON'T GIVE UP

Together we'll break these Chains of Love. 26 yr old GWM, 5'6", 135, br/bl, gym body. Very cute lawyer seeking

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Safer Sex Guidelines

1. USE A CONDOM WHEN FUCKING.

Avoid oil-based lubricants such as baby oil, Vaseline, Crisco etc., as they can cause condoms to break. Instead use water-based lubes like KY. The older a condom, the less reliable, so find condoms whose manufacturers' dates are less than three months old.

2. USE A CONDOM DURING ORAL SEX.

If you don't, avoid placing the head of your partner's cock in your mouth. HIV-infected cum or pre-cum can enter your bloodstream through cuts, tears or ulcers in your mouth.

3. USE DENTAL DAMS DURING ORAL-VAGINAL SEX.

HIV is present in some amounts in vaginal secretions, urine, menstrual blood, and infection-related vaginal discharge.

4. NEVER SHARE WORKS.

This includes needles, syringes, droppers, spoons, cottons or cookers. If you must reuse works, clean them after each use with bleach, or in an emergency with rubbing alcohol or vodka, by drawing the solution into the needle three times and then drawing clean water into the needle three times.

5. AVOID FISTING, RIMMING, OR SHARING UNCLEANED SEX TOYS.

6. AVOID POPPERS.

7. AVOID EXCESSIVE ALCOHOL OR DRUG USE.

Many people are unable to maintain safer sex practices after getting high.

8. DON'T HESITATE TO: Fuck with a condom, have oral sex with a condom. Play with, but don't share, clean sex toys, vibrators and dildoes. Enjoy massage, hugging, masturbation (alone, with a partner or in a group), and role-playing.

Remember, sex is good, and gay sex is great. Don't avoid sex, just avoid the virus. Learn to eroticize safer sex and you can protect others, remain safe and have fun.

young (18-25), thin, perky GWM who's uninhibited yet stable enough to maintain a caring friendship (I won't use the "R" word). Let's leave our problems at home this summer. Letter + photo to PO Box 959 NYC 10185

OPPOSITES ATTRACT GWM

33, bearded, balding, sexy, big hairy belly seeks masculine sensual man, thin to well built under 40. Call (212)929-8605 PS: Especially enjoy men with an edge!

LESBIAN TRAPPED IN A GWM'S BODY!

Young, literary, fun, honest, social, 25, 6ft., bld/grn, ex-Midwesterner seeks similar or OPPOSITE. I enjoy biking, reading, quiet times/loud times, Twin Peaks, politics, Virginia Woolf & The Sugarbushes. If you are diverse & stable and dream of someday moving to Park Slope with that special certain-some-person, send descriptive letter, photo, phone. I'm that guy your female friends have always wanted to set you up with. Outweek Box 2581

GWM, 53, 6'2", 195 LBS, wants to meet white and Hispanic males under 30 for friendship. I enjoy movies, theater, antiques, entertaining and just having a good times. Send photo and phone number. Outweek Box 2577

NEW TO ALBANY AREA

Bl/W/M, body-builder, 5'8", 195, masculine, muscular, straight-acting/looking. Would like to meet other masculine, athletic men in the Albany area to show me around. Am one-of-a-kind. Photo/phone a must to POB 2532 Albany, NY 12220-0532.

READY AND WILLING

WM, 46, 6ft, 190, HIV+, healthy, horny, visit NYC often. Sks well hung SS Topmen to pal around with and service as you like. Age/race/etc unimportant if hung/horny/dominant. Can travel or entertain. PO Box 847 Provincetown, MA 02657.

ETHNIC CHASERS

Chubby GWM, babyfaced 39, 5'5", 200. Cln. shv. hry. chst. w/c offers SAFE sweaty times 2 well-built, masc. chasers, Midtown, day/night. TJ, Box 112, EXEC. SUITE, 330 w. 42nd, NYC NY 10036-6902. BB, Ethnic (Asians & Middle-Easterns are hot!), and fantasy wrestlers a +. Photo Pls.

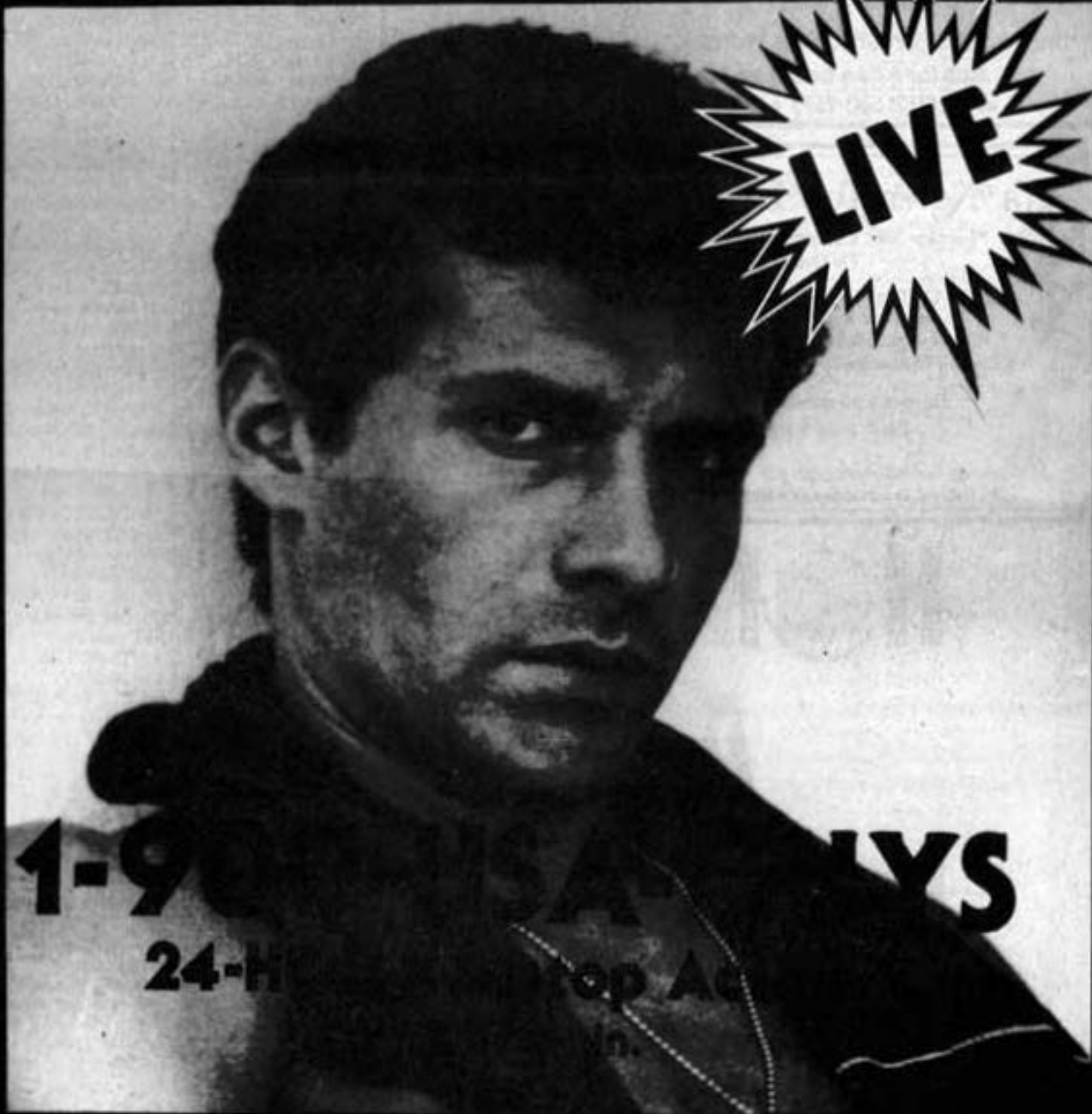
A BALANCED GUY...

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28-38 WM for fun, friendship, and ? Box 6097, FDR STA, NYC 10150. No loners, snobs, or closet cases!

INEXPERIENCED
BI WM Exec 53 5'8" 165, formerly married inexperienced seeks a younger guy 18-30 quiet, sensitive, sincere, responsible for exploring—possibly more. No hustlers or addicts. POB 6609 NYC 10128-0006

EXPLORE PHYSICAL FUN
w/LA man coming to visit your city. VGL, Italian GM, 32, 5'8", 165, drk-hr, hzl eyes, good body, sexy, HIV-. Am college grad. professional, fun loving, great sense of humor, & spontaneous. Seeks straight-acting together masculine guys 25-40 for safe fun times. Like dancing, sight seeking and spending time with genuine loving men. Write soon with pic. Michael-P.O. Box 329 Culver City, CA 90232-0329.

ASSPLAY HOT TOP
GWM 45 170LBS HIV Neg in great shape you GWM 25-45 into safe assplay FF enemas getting fucked with condoms must be uninhibited virility preferred no fats or feds. Photo not necessary but apprec. Reply AF GPO Box 7652 NYC 10116.

CHUNKY HARD AND CUTE
GWM, 28, BL, 6',

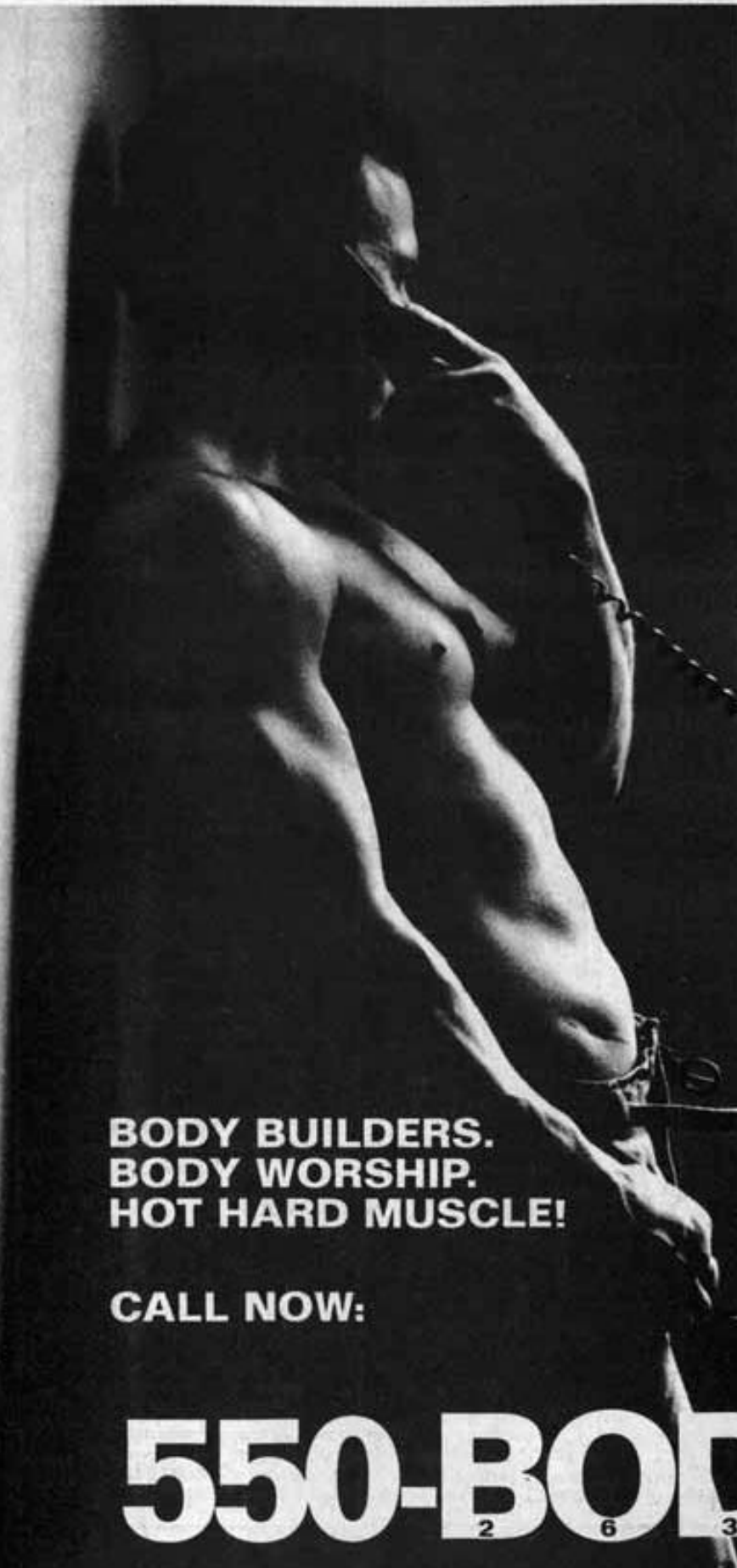
225, receding hair, bit of a gut, masc, preppy but funky, silly, passion for theatre, film, looking for GWM, secure, 26-36, healthy, masc, quirky sense of humor. No Ballerinas or Momma's Boys. Send ph/ph to Outweek Box 2561

YOUNG DAD WANTS SON
Handsome healthy Daddy 30's B/M wants willing son SS only! No phone sex. You must be over 21 single and stable. Write now! PH/PH All ser. rep. ans. P. O. Box 314, New York, NY 10009.

VERY MASCULINE TOP
37, 5'11", Italian, in shape, healthy, U/C, beard, with low rent, Chelsea apt. to share living space or outside relationship with slim compatible guy. Box 377 DMS, 132 W. 24th St., NY 10011.

GWM 23
Br/Hz, 5'11", 140lbs. into music; Rock/Alternative T-Rex to Mudhoney. Lit.; Genet, Burroughs. Politically and spiritually aware into East Village scene, individualistic, empathic, romantic. Desires 20-30 GM. Intelligent, into underground scene long ha ir a + but not vital. If you can relate send photo and phone to : Outweek Box 2553

25 YO ENGLISH HUNK
looking for young Puerto Rican boys who can quench my thirst. Photo



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and phone a must. Outweek Box 2549

HOT, HAND-SOME GWM
34, 5'8", 150#, seeks hot, loving, safe buddy, am or pm. Reply with photo/phone: Boxholder, PO Box 24076, Jersey City, NJ 07304.

AMERICANS NEED NOT APPLY!
28 yo 6ft 170 lb/ bl looking for eurotrash to fuck! Photo/ phone required. Outweek Box 2547

TOM CRUISE CLONE

Let's get into some risky business while we're losin' it in my room painted the color of money. I'll give you endless love that's legend-ary. Whether you were born on the fourth of July or the Fifth of May, I'm sure you'll have all the right moves as you aim your top gun at me. Our passion taps all reservoirs in the nights of rain, man, or even in days of thunder. Outweek Box 2542

GWM 38 5FT 6IN BR HAIR
Br eyes 130 lbs looking for GWM 18 thru 30. Fun loving warm theater music GMHC volunteer Act Up member Jack 718-729-5088.

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or gymboys from Megafitness or Apple Gym can get great service

from a butch little blond only 2 blocks away. Massage, mutual J/O or some of the best head in NYC. Ph/ Ph to Box 478, 496 LaGuardia Pl., NY NY 10012.

GWM SEEKS BOYFRIEND
5'10", 145, br/bl, 38, goodlking, nice body, pretty cock, HIV+ doing fine except I want a boyfriend—a sweet, wonderful, sexy, handsome GWM 28-38, w/br eyes, gd body, smooth chest, who wants to snuggle with a wise & wonderful, creative & stylish, politically correct, downtown kind of guy ready for a relationship. I'm nonsmoker, like to cook, entertain, travel, summer at the beach & seek love, sex, romance & the pursuit of happiness with someone who can meet physical, emotional, and intellectual needs. I need some excitement, life is too short, it won't be boring. Game? Write/photo/phone gets mine. Outweek Box 2528

HOT & ROWDY ACTIVIST
New Yorker, 30, looking for men of all colors who like hot sweaty gay sex. I like hot men who like to shower after a roll on the mat. No clean queens, please. Write with photo/ phone. Outweek Box 2526

THIS CUTE YET LONELY
fem. GWM feels the pressure to be manly, but would rather feel a manly pressure! Want to

have stories and suggestions on how to deal with the anti-fem discrimination among gays. Write to Andrew P.O. Box 3731, Cherry Hill, NJ 08034 All replies welcome!

GOOD LOOKING, 29 Y.O.
(looks 25) GWM, br. hair, blue eyes, 5'7", 150 lbs., smooth body, good shape, 30" waist, smart, fun, independent, safe. Seeks a pal to play with. Should be young (25-35), bright, independent, confident, and very playful. Send photo/phone # with letter. Outweek Box 2521

BOY WANTS SEX
GWM 21 (looks younger) 5'8" 125 tight te en body masc wants creative safe FUN sex w/young cute lean straight-looking boys esp w/beefy feet. Let's trade photo's & fantasies: J.C. Box 8007 543 W. 43rd St, NYC 10036.

SOMETIMES THERE'S TRUTH IN ADVERTISING
Handsome, fit GWM, 41, HIV neg. I'm fun, bright, passionate, accomplished. Seeking similar guy for the long run. Phone (photo appreciated) to Box 20141, NYC, 10 028-9991.

DOM. MAN (25-60) SOUGHT
Submissive, manly GWM, 59, seeks in-shape, dominant man (25-60) for S/S. No drug s, pot, boozers, hustlers. Easy apt. car parking here. Write to Box LSA, 147

W. 42 St., #603, NYC 10036. I love men wearing uniforms, business suits, and jeans.

OVER 6'2" ? OVER 200#?
Sexy GWM seeks big brawny guys with big imagination. Gym body NOT necessary. Coc k size unimportant. Prefer handsome, hairy, versatile Ital. All others send foto. Me: Attr, 36, 5'11", 190, br/hz, hot. PON 2520 Times Sq. Sta. NYC 10108.

4 SKIN LOVER-QUEENS
GWM 6' 175lbs yng 46 seeks u/c Latino or European 18-40. Also like Arab or S.Asian. Must be masc. I am cut restoring my 4skin. Write P.O. Box 647, Maspeth, NY 1 1378 or call 718-424-1064. No JO calls.

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Hot, horsehung, no nonsense cocksucker. Goes down for other horse dick dudes. Experienced, muscular rootmilking deepthroat assured. Age, race, unimportant. Cock size is. Serious. DUKE. (212) 691-3601.

SWEATY HORNY JOCKS
Do you want your big feet (size 11+) serviced by a hot WM, 33, 6'1", 185, vry hdsn, masc, +wks out? Then call Ray, btwn 8pm-12mid, at 212-675-7352 to meet (no phone / o), for exciting locker room scenes, explosive action, and more.

YOU'RE MY BEST BUDDY
Incorrigible cuddler, silly and thoughtful, seeks energetic pal for metropolitan (mis)adventures. I'm a swarthy looker, 29, dark brown/hazel, 5'9", 160. You're a sacred cow tipper with a feisty optimism shining from your bright, boyish face. Let's buddy-up.... Outweek Box 1922

COULD IT BE YOU?
Seeking a great guy; funny yet sincere, romantic and adventurous, attractive but not too handsome. Knows Mr. Right is out there, just can't find him. Could it be me? GWM 33 bl/bl 6'2" 200 lb nsmking profl. likes candlelight, firelight, light of your smile. Take a chance. PH/PH. Outweek Box 2649

YOUTHFUL & OPENMINDED??
GPRM 23, honest, intelligent, very good looking w/ athletic build seeks secure, open-minded & somewhat Romantic lover willing to share his home perhaps in time. Reply to P.O. Box 1637, NY NY 10185.

MONOGAMOUS LOVING BLACK MAN SOUGHT BY
WM, 40, 6'2", 168#, black hair and blue eyes for life companion. You are not just coming out of a relationship or are sort of seeing someone. You are totally free to begin a life companion relationship. You

are 20's to 40, 5'7" to 5'11" and slender but not thin. Your body and face are virtually hairless and almost silky smooth. You LOVE to suck, you are extremely affectionate, you love to get fucked, and you love to kiss. Please call (212) 549-8437 between 9 p.m. and midnight.

HANDSOME HIV+ GWM 42
prof. enjoys workouts, quiet music, tennis, travel & good friends. Member TWA Weekend Club! If you're under 40 & share these interests, let's meet. Please send photo P.O. Box 325 New York, NY 10113.

GWM, 40, 5'6", 135LB.
quiet, lonely "top man". I work in the antiques business—dealing, restoring, collecting—but I'm tired of doing it all alone. I seek a slim "bottom man" (age and race unimportant) who also enjoys a lot of cuddling and affection; in short, someone to be a friend, helper, partner, lover, and possibly roommate. Box 1526, Newburgh, NY 12550.

BOY WANTS SEX
GWM 21 (looks younger) 5'8" 125 tight te en body masc wants creative safe FUN sex w/young cute lean straight-looking boys esp w/beefy feet. Let's trade photo's & fantasies: J.C. Box 8007 543 W. 43rd St, NYC 10036.

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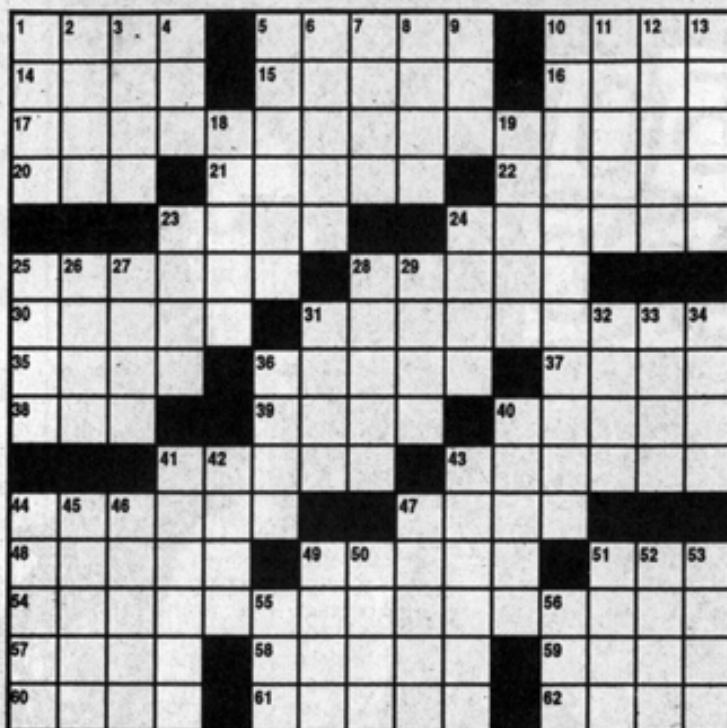
550
HARD



OUTWEEK CROSSWORD

by Greg Baysans

Edited by Gerard Mackey



12. Brief fight
13. Fiery felony
18. Discharged
19. Uncloses; poet.
23. Author Harte
24. Digits
25. Men only
26. French river
27. Qom coin
28. Direction indicator
29. Paper quantity
31. London gallery
32. Early video game
33. Wave: Fr.
34. Designer Christian
36. Taverns
37. Chinese secret society
40. Wake
41. Paul and Simple
42. Ski lift
43. Current Sec. of Defense
44. Programming lang.
45. Mountain ridge
46. Transports for Huck
47. Oafs
49. Words of understanding
50. Editor's word
51. Deceased
52. Countertenor
53. Secluded valley
55. Wane
56. Cyst

SOLUTION IN NEXT WEEK'S OUTWEEK ON SALE MONDAY

ACROSS

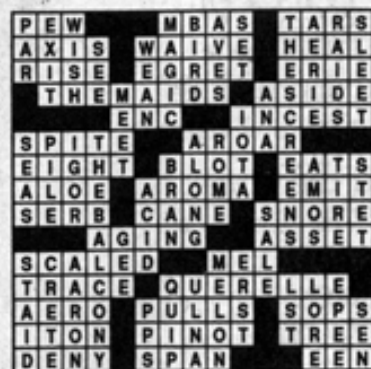
1. Box
5. Scand. sea-god
10. ____ Nostra
14. Player to the dealer's right
15. 14 lbs.
16. Finished
17. Anthology edited by Jay and Young
20. *Uno, due, ____*
21. Kind of coffee or stew
22. Piebald
23. Bric-a-____
24. Provencal poem
25. Reddish-brown
28. Start of a Stein quote
30. ____ and true
31. Corner
32. Pea's place
35. Med. school subj.
36. Actress Theda and family
37. Author Morrison
38. Congeal
39. Molecular building-block
40. Musical movement
41. Scatter

43. Eel
44. S.A. Indians
47. ____-a-lug
48. Ending for pan
49. Keys
51. Fall behind
54. Greta Shiller documentary
57. Env. abbr.
58. U.S. writer Benjamin
59. Diminutive suffix
60. Minus
61. Ross, the flag maker
62. Inert gas

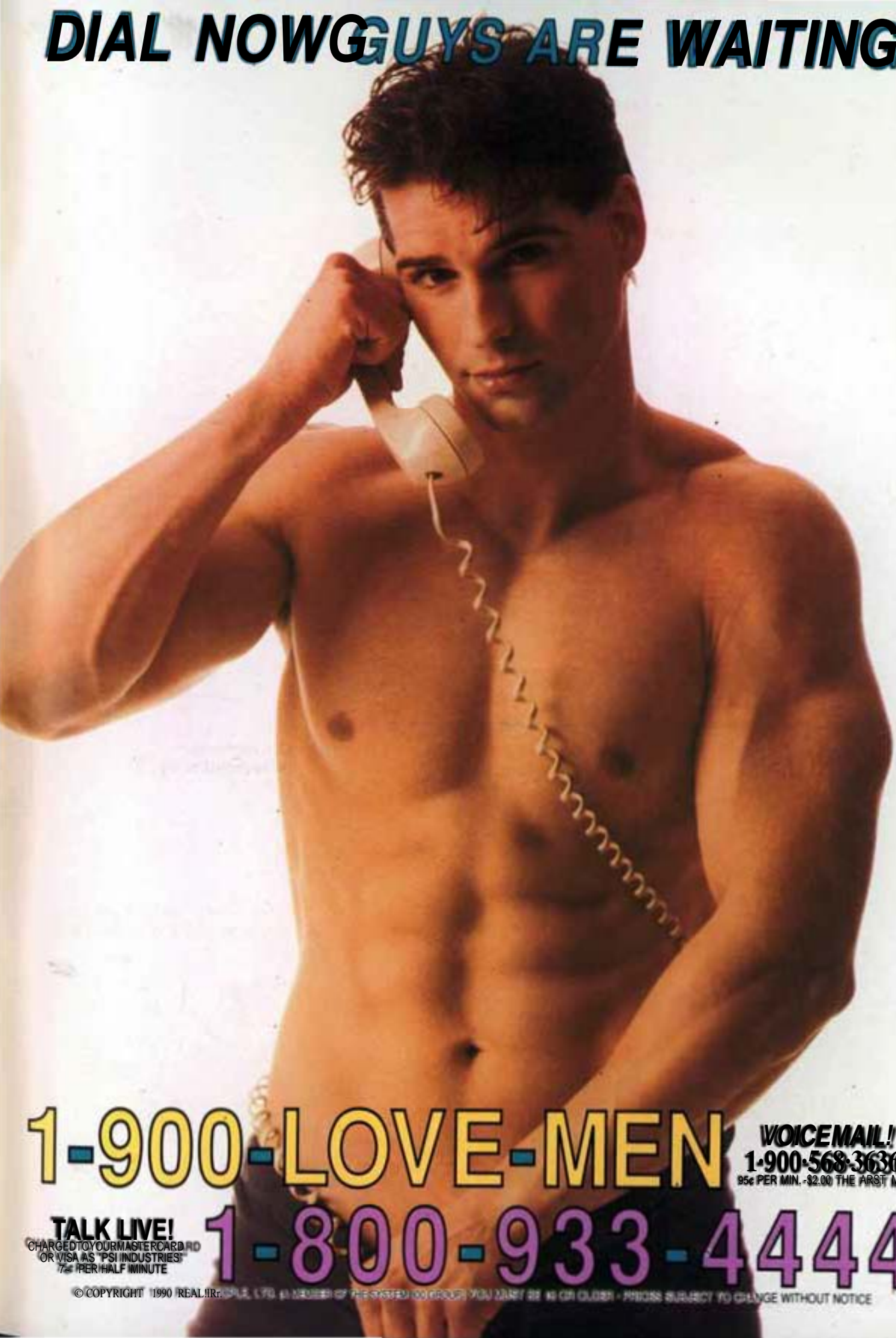
DOWN

1. Espy
2. Decant
3. Feed the kitty
4. Early auto
5. Stellate
6. Moral principles
7. "Pop ____ the weasel!"
8. Crawl
9. Aunt or uncle: abbr.
10. Trig. function
11. Kilns

SOLUTION TO LAST WEEK'S PUZZLE



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Other SPECIAL EVENTS
June 2nd 10-Year Remembrance Ceremony
27-4 PM in the Center Garden
June 3rd 10th Anniversary Garden Gala 2 PM - 6 PM
at 305 West 98th St, 25, 193M at 245-6366
June 24th Lesbian & Gay Pride Day Parade
Watch for our COLORFUL CONTINGENT